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BY

CHARLES ROCKWELL LANMAN

*PROFESSOR OF SANSKRIT IN HARVARD UNIVERSITY*

VOLUME IV.

# RĀJA-ÇEKHARA'S KARPŪRA-MANĪJARĪ

*A DRAMA BY THE INDIAN POET RĀJAÇEKHARA*

(ABOUT 900 A.D.)

CRITICALLY EDITED IN THE ORIGINAL PRĀKRIT, WITH A GLOSSARIAL  
INDEX, AND AN ESSAY ON THE LIFE AND WRITINGS  
OF THE POET

BY

STEN KONOW

OF THE UNIVERSITY OF CHRISTIANIA, NORWAY

AND TRANSLATED INTO ENGLISH WITH NOTES

BY

CHARLES ROCKWELL LANMAN

HONORARY MEMBER OF THE ASIATIC SOCIETY OF BENGAL (CALCUTTA)  
FOREIGN MEMBER OF THE ROYAL BOHEMIAN SOCIETY OF SCIENCES (PRAGUE)

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TO

PROFESSOR RICHARD PISCHEL

OF THE UNIVERSITY OF HALL

AND

PROFESSOR SYLVAIN LEVI

OF THE COLLEGE DE FRANCE

IN RECOGNITION OF THEIR CONTRIBUTIONS TO THE  
HISTORY OF THE HINDU THEATER

This Volume is Dedicated by the Collaborators





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## PREFACE OF THE GENERAL EDITOR AND TRANSLATOR

**H**ARVARD UNIVERSITY has undertaken the publication of a **HARVARD ORIENTAL SERIES**. The primary object of this Series, as conceived by the two friends most concerned in its establishment, is an historical one, — the elucidation of the history of religions, more especially, of those of India.

The central point of interest in the history of India is the long development of the religious thought and life of the Hindus, — a race akin, by ties of blood and language, to our own Anglo-Saxon stock. The value of the study of religions is coming to be recognized more and more every day. The study tends to broaden and strengthen and universalize the bases of religion, — a result of practical and immediate benefit. Works which promote this study stand first in the plans of the Oriental Series; and they are especially timely now, when so much of the widespread interest in Buddhism and other Oriental systems is misdirected by half-knowledge, or by downright error concerning them. We may add that such works supply the material for the helpful constructive criticism of the foundations of religious belief, to offset the all too abounding destructive criticism of the day.

But to any one acquainted with the ways of the progress of science, it will be evident that the purposes of this Series are not to be achieved wholly by the direct means of publishing books upon the religions of India. The indirect means to its end must be the publication also of works concerning Indian literature and history and antiquities in their manifold diversities of time and of system (Vedic, Brahmanical, Jaina, and Buddhist), and in their considerable diversities of language (Vedic, Sanskrit, Prākṛit, and Pāli).

The work now presented to the world of scholars is the first critical edition of the only Prākṛit drama extant, the Karpūra-mañjarī of Rājagekhara, who flourished about 900 A.D. The sacred scriptures of the Jaina religion are written in Prākṛit. And, considering the extreme dearth of books for students of that tongue, it is hoped that this volume, in connection with Jacobi's Handbook, may prove highly serviceable as an introduction to the language of that very ancient religion.<sup>1</sup>

"A critical edition of the Karpūra-mañjarī is an urgent necessity for the advancement of Prākṛit studies." Thus wrote Fischel in 1876, in the preface to his Hemachandra, p. xii. For the realization of his long-deferred hope, we have at last to thank one of his own pupils, Dr. Konow, whose work, as I trust, will clearly show the training in rigorous philological method which he has received at the hands of his eminent master.

The interest of this play is largely philological;<sup>2</sup> but, as is elsewhere shown,<sup>3</sup> it is not without its importance for the history of the Indian drama. It abounds in material which may well engage the attention of the student of antiquities<sup>4</sup> and of folk-lore.<sup>5</sup> And its allusions to matters of geography or of the calendar, to facts of natural history or to popular beliefs concerning those facts,<sup>6</sup> challenge the widest erudition of the expositor. It presents questions of broader literary interest, such, for example, as concern the degree to which Rājagekhara is indebted for motifs or for modes of expression to his predecessors,<sup>7</sup> Kālidāsa, Bhavabhūti, Dandin, Bāṇa, and Bhartṛhari. Its literary merit is, on the whole, meagre. The plot is scanty. And the playwright knows little or nothing of the development or depiction of character. Much of its fun is such as is proper to the cheapest vaudeville; so, for example, the parrot incident that is lugged in at iv. 2<sup>4</sup>. The long-drawn discussion of love at iii. 10-19 is invested with a singular negative interest by reason of its sad lack of all nobility of conception.

<sup>1</sup> Fischel's Prākṛit Grammar is now soon to appear. It will mark the beginning of a new epoch in these studies.

<sup>2</sup> See pp. xxi, 201-3.

<sup>3</sup> See p. 190.

<sup>4</sup> For example, the merry-makings at the Banyan festival, iv. 10-18; palace-life, i. 38;

iv. 9<sup>3</sup> ff.; the Magician's homage to the Dreadful Goddess, iv. 19

<sup>5</sup> E.g., rain-drops transformed into pearls, iii. 8<sup>4</sup>, note; mirage, ii. 40<sup>2</sup>.

<sup>6</sup> Cp. i. 18<sup>2</sup>, 20<sup>2</sup>, ii. 50<sup>2</sup>, iii. 50<sup>2</sup>, iv. 15<sup>2</sup>. Botanical allusions—passim.

<sup>7</sup> See p. 204, and, e.g., ii. 10<sup>2</sup>, iii. 2<sup>4</sup>.

The entrance of the Magician (at i. 21<sup>5</sup>) is signalized by several ribald stanzas which throw a good deal of light on certain pathological phases in the evolution of religion, such as have repeated themselves over and over again in the history of the most varied peoples. To study these phases from a point of widest scope is an essential condition for an intelligent diagnosis of all such vagaries, whether exhibited in the fervors of an American camp-meeting or of a Hindu temple-precinct.

The literary merit of a piece like this, however, is not, in my opinion, to be summed up in any brief and disparaging dictum.<sup>1</sup> The play is surely redeemed from sweeping condemnation by the swing scene (ii. 30-40). Here, specifically in stanzas 30-32, the author shows himself a consummate master, not only of imitative language, but also of metrical forms. And the Sanskrit student must be dull indeed who is not charmed by the liquid music and smoothly swinging rhythm of stanza 30; while the stanzas 33-40, although contravening some of the canons of Occidental taste, are really remarkable for the ingenuity and beauty of their conceits. The King's verses of admiration upon the bursting into blossom of the açoka tree (ii 47) need no apologist. And the descriptive stanzas (as of sunset, evening, or moonrise, ii. 50, i. 35-36, iii. 25) deserve high praise for their vividness and genuinely poetic sense of the fairest aspects of nature. And some of the "enamored verses"<sup>2</sup> will bear the test of Occidental criticism,—their tenderness and beauty and dignity unimpeached. The contrasts between the love-lorn solemnity of the King and the mocking badinage of his Jester<sup>3</sup> show a command of the shadings of expression that is by no means contemptible.

The Text and the Critical Apparatus — I need add little to what is said by Dr. Konow, pages xxiii-xxvi, about this part of the work. I am confident that students will appreciate the pains I have taken to have the typography convenient, especially that of the various readings. I regret that these last are so copious; but the exceptional nature of the text must excuse their fulness.

Method of Citation. — The verse-portions are cited by act and stanza and line, the line being indicated by *a*, *b*, *c*, or *d*. The prose clauses

<sup>1</sup> Such as Apte's, in his *Rājasekhara*,  
p 24

<sup>2</sup> Cp i 32, ii 5, 9, 10

<sup>3</sup> For example, at ii 40<sup>a-d</sup>, ii 50<sup>a-c</sup>, iii 29.



between any two stanzas are numbered consecutively with Arabic numerals, and are cited by the number of the act with that of the preceding stanza and that of the clause. Thus iv. 19<sup>67</sup> is the last clause between iv. 19 and iv. 20. Similarly ii. 0<sup>5</sup> is used to indicate the fifth of the prose clauses preceding stanza 1 of act ii. It is thus apparent at a glance whether any given citation refers to a passage of prose or of verse.

A simple and sufficient means of citation is absolutely indispensable for any text of mingled verse and prose that is of consequence enough to be studied and cited at all. The editor who fails to provide such means is guilty of flagrant neglect of plain duty and of gross disregard for the time and convenience of students and of his colleagues. By way of punishment he may count upon the seriously circumscribed usefulness of his book and the silent maledictions of those who are forced to use it. Let me here call renewed attention to Ernst Leumann's "Request to the future editors of dramas and post-Vedic prose texts of the Indian literature,"<sup>1</sup> commending it to most thoughtful consideration.

The Glossarial Index. — To the Prākṛit forms of this text I believe that the Index will prove a very accurate and complete concordance. The words of the stage-directions are in Sanskrit and are not included. The English definitions may, I fear, seem inadequate by reason of brevity. It is therefore well to mention that the reader must supplement the definition of any given Prākṛit word by a study of the senses of its Sanskrit counterpart, or by reference to Pischel's edition of Hemachandra's Prākṛit Grammar and Dictionary,<sup>2</sup> where these are cited. Failing these books, it is hoped that the Translation will serve as an entirely adequate complement to the Index.

The arrangement of the Index demands a word of explanation. Verbal forms are assembled under the Sanskrit form of the root to which they belong when this can be given; otherwise, they are put under the heading of the third singular present indicative of the Prākṛit form. Thus *pa-adei* stands under *kat*, while *khuttai* is given under *khuttai*.<sup>3</sup> Similarly, *jantia* is put under *yantra*, while *janta* comes in alphabetic place. Again, *vi-inṇa* is given under *tī*; but *vi-tthiṇṇa* and *uṇṇa* (as

<sup>1</sup> Zeitschrift der deutschen morgenländischen Gesellschaft, xlii 161

<sup>2</sup> Cited by the initials "H." and "HD."

<sup>3</sup> For other examples, see my note to li 4.

quasi adjectives) and *milāna* (on account of the splitting of the *ml*-group) are set in their alphabetic places and not under *stṛ* and *nam* and *mīā*. I trust that the occasional hints in my notes will reduce to a minimum any practical inconveniences resulting from the arrangement of the Index.

**The Translation.**—It is a part of the fundamental plans of this Series that none of the texts published in it shall be without a translation. The Series does not aim to consult the interests of Sanskrit students exclusively. For better, for worse, this part of the plan is at all events in accord with the dictates of absolute frankness. The wisdom of the Wise Men of the East is to be estimated by Occidental readers with entire fairness—nothing less, nothing more. And for this reason we may neither withhold its excellencies nor cloak its defects. I am, moreover, strongly persuaded that Indian studies would have exerted much larger influence upon the intellectual life of our day, and would even have made more rapid progress, if the masters of Indology had devoted more of their time to the work of translation and popular exposition. The new recruits for this field must be drawn from the circle of those interested. To enlarge that circle is therefore indispensable. Moreover, the comparative study of literature is now a recognized discipline with clear aims and zealous votaries. And to such students also this translation makes its appeal.

After the Text and Index were completed, I requested Dr. Konow to make a translation; and to my request he acceded with the utmost kindness and promptness. But upon this matter, his own remarks, p. xxii. may be consulted. The play is very difficult to translate. The metaphors, be it for their boldness or their accumulation, are at times most intractable. And often the point of a stanza or phrase requires for its reproduction in English such a command of delicate nuances of expression as cannot be expected of one to whom English is not vernacular. The revising of Dr. Konow's rendering proved to be not feasible. And therefore, after trying and failing to find an American who was both willing and able to translate the piece, I set myself most reluctantly to the delightful and interesting work of making a new version.

Most reluctantly,—because it involved a delay of weeks in the

progress of the labor of issuing the works of my two departed friends, the Atharva-Veda of Professor Whitney and the Visuddhi-Magga of Henry Clarke Warren. This delay has been a sore grief to me, although tempered by the feeling that these Prākṛit studies would at any rate inure to the benefit of my equipment for the completion of Mr. Warren's work.

The translation here presented is accordingly an essentially independent one, of my own making. A good many of the best stanzas I have rendered in metrical form. That I have not so rendered the rest may be set down in part to their intrinsic inferiority, and in part to the extreme pressure under which the keen sense of the above-mentioned delay caused me to do the work. The marked diversities of tone and style<sup>1</sup> I have endeavored faithfully to reproduce in the tone and style of my English.<sup>2</sup> The translator must be able to *feel* the atmosphere of each of the varying scenes and to adapt his version to their subtle changes.

Almost at the outset it appeared that the translation, unless provided with a running comment, would necessarily be obscure in many points even to the Sanskritist. I hope that no one will find these notes unacceptable. That this portion of the volume is intended in part for non-Indianists, is the reason for writing the *ch*-sound in proper names with *ch* (instead of the usual *c*) and for giving such notes as that on the Asuras at ii. 81<sup>b</sup>.

Scant as the action or stage-business of this play may be, it is the interpreter's duty to make it intelligible to the otherwise unaided student. In the introductory paragraphs, therefore, pages 218-222, I have done my best to make clear the sequence of the inferential as well as of the explicit parts of the action, and likewise the place and time of each element thereof.

One little detail perhaps needs a word from the prefacer, to wit, the version of *piya-vaassa* as 'old man.'<sup>3</sup> The German *hoch* = 'high,' and *Abend-zeit* = 'even-tide.' So Prākṛit *piya* = 'dear,' and *vaassa* = 'friend.'

<sup>1</sup> Well illustrated at ii. 40<sup>a</sup> ff. Or compare i. 16<sup>a</sup> ff. with i. 18<sup>a</sup> ff.

<sup>2</sup> For this reason, readers whose native tongue is not English may find occasional

colloquialisms for the explanation of which no dictionary less complete than the Century Dictionary, for example, will suffice

<sup>3</sup> See note to i. 18<sup>a</sup>.

But it is hardly less grotesquely incongruous to render *piya-vaassa* by 'dear friend' than to render *Hochzeit* by 'high tide'. The connotation of the colloquial "old man," as used even by very young men to one another, with all its suggestions of jovial good-fellowship, shows for itself how fatally misleading a wooden literalness may be.<sup>1</sup> We all know that a *green black-berry* is *red*.

There are some things in this play which are repellent to a mind that is bred to the large variety of wholesome interests<sup>2</sup> that characterize our best modern life. Instead of making the offensive ideas conspicuous by the thin veil of an occasional Latin phrase, I have judged it better to give them in English, simply toning down their more drastic features.

Wer den Dichter will verstehen  
Muss in Dichters Lande gehen.

Never was the truth of this couplet brought home to me with more force than in the making of this translation. My own sojourn in India was, alas, too short to absolve me from dependence upon books. I was therefore glad to have the help of the native scholiast, Vāsudeva. No other scholia were accessible to me. And I gratefully record my indebtedness to Roxburgh's *Flora Indica*; and to several of the systematic Sanskrit treatises on plants and minerals, mentioned below, p. 177; and, last, not least, to my venerable friend, Bohtingk. I am glad to bear the shame of not having realized earlier the profit to be had from his *Hemachandra* as an aid to the study of Sanskrit synonymy, if by this confession any are led to heart the excellent words of three and fifty years ago with which he closes his preface:

Ich bin überzeugt, dass mit dieser neuen Ausgabe Vielen gedient sein wird; nur Einer, der es sich zum festen Vorsatz gemacht zu haben scheint, bei seinen Sanskrit-Studien nie an die reinnere Quelle zu gehen, wird zu seinem eigenen Nachtheil und zu aller derer, die seine Werke

<sup>1</sup> COROLLARY — Taking due account of the diversities of tone, I have rendered *vaassa* by 'my man' at ii 6<sup>2</sup>, by a slightly impatient 'man' at iii 2<sup>1</sup>, and by a dignified and stately 'O friend' at iv 5<sup>4</sup>.

<sup>2</sup> We must remember that these were often utterly lacking to the Indian villager. The Sanskrit student may make this point clear to himself by consulting in the lexicons the articles upon *grāma* and its derivatives.

benutzen, nach wie vor Alles bei Seite liegen lassen, was auf diesem Gebiete erscheint.

It is fitting, in this fourth volume of the Series (the first to contain a preface from the General Editor), to acknowledge the twofold indebtedness of Harvard University to an alumnus, Dr. Fitzedward Hall, of the class of 1846. He has, on the one hand, honored his Alma Mater by his achievements in Oriental<sup>1</sup> as well as in English philology; and, on the other, he has made to the Library of the University a gift which is unique. With pride of nativity<sup>2</sup> and with loyalty to his college unimpaired by years of absence, he has given to it his rare and early Indian printed books, and — what is more — his precious collection of Sanskrit manuscripts.<sup>3</sup> These manuscripts, with some five hundred purchased by me in Western India, constitute the largest and most valuable collection of the kind in America. It is my fervent hope that they may be of much service in realizing the plans of this Series, not only directly, but also by way of stimulus to Oriental research.

C. R. LANMAN.

HARVARD UNIVERSITY,  
March 31, 1900.

Postscript. — July 8, 1900. In the meantime, I have submitted the proof-sheets of the entire translation to Dr. Konow, and he has returned them all with many useful suggestions of improvement or correction. For these it gives me great pleasure to make public acknowledgment of my sincere thanks.

<sup>1</sup> Students of English, considering the part he has borne in the production of the great "Oxford English Dictionary," and the marvellous learning thereby attested, might well enough be excused for not knowing that he had, long before, attained distinction as an Induanist. The first Sanskrit texts ever published by an American were his editions of *Ātmabodh* and *Tattvabodh* (Mirsapore, 1852). And his early writings on

Indian philosophy, dramaturgy, epigraphy, etc., are still cited with deference by the best authorities of to-day

<sup>2</sup> His ancestor, John Hall, immigrated just 270 years ago from England to Charlestown, about three miles from the seat of Harvard College.

<sup>3</sup> Acquired during long official residence in India, as Professor at Benares and as Inspector of Public Instruction

## PREFACE BY THE EDITOR OF THIS TEXT.

**T**WENTY-FOUR years have passed since Professor Pischel, in the preface to his edition of Hemacandra's Prākṛit grammar, declared a critical edition of the Karpūramañjarī to be a necessity for the advancement of Prākṛit studies. Rājasekhara has been highly esteemed for his proficiency in the Prākṛits, and it was to be hoped that a careful edition of his only Prākṛit play might throw some light upon the linguistic history of India. But unfortunately, the materials then available proved to be insufficient. Since that time new manuscripts have been found, and some years ago Professor Pischel proposed to me to undertake the work, and at the same time he kindly put at my disposal the collations which he had formerly made with the view of editing the play himself. Though regretting that the edition should not proceed from his master's hand, I thankfully accepted his proposal, as he declared it impossible to find the leisure necessary for the work himself.

I have myself collated only the manuscripts NRSTUW. For ABCP, I used the collations made by Professor Pischel; and Dr. Lüders kindly collated O for me.

In the notes I have quoted all truly various readings. I leave unmentioned the ya-gruti and the dental n in the Jama mss.; whereas, in the readings of STU, I have always transcribed the dot + consonant as double consonant. I also pass by all evident blunders in silence. The anunāsika is generally indicated by the same sign as the anusvāra; and this fact must be remembered in using the critical notes.

The chief aim of this edition then is a linguistic one. But besides, I have also been guided by another consideration. I often had to regret that no chrestomathy of the Prākṛits of the plays exists, and it was my hope that the Karpūramañjarī might be used as such one. This consid-

eration has also, to some extent, influenced my work. Thus I have, in some places, introduced the peculiar forms of the two dialects, even against the reading of all manuscripts. Further, the vocabulary is composed with the aim to serve students learning Prākṛit. To study those dialects it is, naturally, necessary to know Sanskrit, and I therefore always refer to the corresponding Sanskrit form, where this is possible. I have not made any attempt to give an etymological index, nor have I intended to furnish a vocabulary which might be sufficient without knowledge of Sanskrit.

From the same point of view I did not think it convenient to add a translation. And I was also convinced that it should be impossible to me to translate such an intricate text satisfactorily, as long as English was not more familiar to me. On the other hand the general editor, from quite another point of view, thought it necessary to add a translation. Upon his request I therefore made an attempt to render the text in English. But I soon felt how unsatisfactory my work must be, and what I sent Professor Lanman can hardly be called more than a rude paraphrase. I was therefore very glad to hear that he would work out a translation himself.

My best thanks are due to those who have, in various ways, aided me in the work, to Professor H. Jacobi, Dr. H. Luders, and Dr. A. Stein, to the government of Madras for the courtesy and kindness with which it forwarded new materials to me; but above all to Professors Pischel and Lanman. To the rich knowledge and kind benevolence of the former I never appealed in vain, and though overloaded with other works, he has kindly read the proofs of text and vocabulary. And the kind interest which Professor Lanman has taken in my work, and the unselfish assistance which he has rendered me, cannot, in any respect, be measured from his prefatory remarks.

STEN KONOW.

UNIVERSITY OF KRISTIANIA,  
June 29, 1900

## CRITICAL ACCOUNT OF THE MANUSCRIPTS.

**The Text.**—This edition of the text of the Karpūra-mañjarī is based upon the following manuscripts :

A. Jaina ms., 8 leaves, with 9–13 lines on each page;  $9\frac{1}{2}$  inches by  $4\frac{1}{2}$  inches. Contains javanikāntara i. See Bhandarkar, Report on the search for Sanskrit mss. in the Bombay Presidency during 1882–83, Bombay, 1884, p. 156; no. 418. The colophon reads: iti grīkharatāṇa-vabhoganadinamanigrījivasāgarasūriṣyavācanācāryaviracitāyām karpūramamjarimahanāṣṭikāyām prathamam javanikāntaram vivṛttam idam || grī || grī || rājanpure likhitam || rājanpure likhitam ||. Vācanācārya must be the author of a commentary on the Karpūramañjarī. Of this commentary a few traces are left. An incorrect ms. Aspirates are doubled; nd is often substituted for nt. Codex A is therefore possibly copied from a South Indian original. Cp. Fischel, Nachrichten, Göttingen, 1873, 206 ff.

B. Jaina ms., 8 leaves, with 15 lines on each side;  $10\frac{1}{2}$  inches by  $4\frac{1}{2}$  inches. Prākṛit text, Sanskrit translation, and some glosses. Contains javanikāntara i, the beginning of ii., as far as hidaāvajjam (ii. 1\*), and the end from sā rayapamayī (iv. 19<sup>ab</sup>). See Kielhorn, Report on the search for Sanskrit mss. in the Bombay Presidency during 1880–81, Bombay, 1881, p. 83, no. 22. The colophon reads: iti grīkarpūramamjarināṣṭikā kasya [!] samāptā. saṁ. 1600 varṣe grīmahīmanagare.

C. Jaina ms., 11 leaves, with 8 lines on each page;  $9\frac{1}{2}$  inches by  $4\frac{1}{2}$  inches. Fol. 8 is wanting. Contains javanikāntara ii. See Bhandarkar, l.c., p. 156, no. 419. The colophon reads: ita grīkhugatānanabhogaṇa-grījūnasāgarasūriṣyavācanācāryaviracitāyām karppūramamjaryyām divitīyam javanikāntaram vṛttam || grī || cīṭṭhādu edam likhidaṁ dāva dīnaso diyo mahio | ehi payatṭādu saṁto saccam saccam kumaṁto vva || 1 || rāyapurathḥudena udīyaḍasiṁrorattasurīnarasimhasūnujādena likhidaṁ jjeva | Karpūramamjarināḍsam. Codex C has the same peculiarities as A, and seems to be a continuation of that ms.

N. A modern Nāgarī ms, 16 leaves text, 13 leaves translation, with 15 lines on each page; 13 inches by  $8\frac{1}{2}$  inches. The water-mark has the date 1859. Several lacunas. Conclusion of the text wanting. See



Weber, Verzeichniß der Sanskrit- und Prākṛit-handschriften der Königl. Bibliothek in Berlin, Berlin, 1886, no. 1558. The doubling of the aspirates and the occasional writing of *nd* for *at* point to a South Indian origin; and forms such as *duṛṇṇa* for *dumbha* and a few instances of *ya-gruṭi* (or writing of an intervocalic *y* in cases of secondary hiatus, as in *rayaṇa* for *raaṇa*) show influence from Jaina mss.

O. A modern Nāgarī ms., 21 leaves, with 18 lines on each page; 10½ inches by 9½ inches. Prākṛit text with some glosses. Sometimes corrections in the margin. In a few places defective. The ms. was copied after the year 1880. See Aufrecht, Catalogue of the Bodleian mss., p. 146<sup>b</sup>, no. 313.

P. Copy from a Jaina ms., 46 leaves, with 15 lines on each page, 11½ inches by 5½ inches. Complete text and translation. Modern and very incorrect. See Kielhorn, l.c., p. 88, no. 28. After each *javamkāntara* is the following colophon: *iti ṛimatsūryavamaṇodbhavasahaglakulāvatamsaṣṭimatprayāga* (i. and ii., *prayoga*) *dāsamgajaṣṭripremarājaviraṇite karpūrakusumanāmnī karpūramamjarībhaṣye . . . yavanikāmtaram samāptam*. Ends: *śubham bhavatu || samvat 1931 prathamaśāḍhaṣṭakla-pakṣe tithāu śaṣṭyām śanivāre likhitam idam vyāsagopīdāsātmaṇa || malākhyānāmnā || ṛijayaṣṭīlanagare ||*.

R. Copy of the ms. no. 417 of the Raghunatha temple library. See Stein, Catalogue of the Sanskrit manuscripts in the Raghunatha temple library of His Highness the Maharaja of Jammu and Kashmir, Bombay, 1894, p. 77. I owe the possession of the transcript to the kindness of Dr. Stein, who had his assistant, pandit Sahajabhaṭṭa, make it for me. Incorrect; some lacunas; conclusion wanting. Text, with the commentary of Vāsudeva.

S. Copy of the Tanjore ms., no. 10684, prepared for me through the liberality of the government of Madras. Text with some lacunas. See Burnell, Classified index to the Sanskrit mss. in the palace at Tanjore, London, 1880, p. 168<sup>a</sup>. Grantha letters.

T. Copy of the Tanjore ms., no. 5258, made for Professor Fischel at the request of the late Dr. Burnell. Complete text, with some lacunas. Very incorrect. See Burnell, l.c.

U. Copy of the Tanjore ms., no. 10683<sup>a</sup>, Grantha, prepared for my use. Text with Sanskrit version. Some lacunas. See Burnell, l.c.

W. Jaina ms., 21 leaves, with 13-14 lines on each page, 10½ inches by 4½ inches. Complete text, with marginal paraphrase. See Weber, no. 1557. The colophon reads: *samattā karpūramamjarī nāma nāḍikā mahākaiṇo sirirāyasehassa kadā . . . samvat 1520 vasse ṇāke*. The groups *ṭṭh* and *ḍḍh* are, as a rule, not to be distinguished in this ms.

**Commentaries.**—Furthermore, I have used the following commentaries: Vāsudeva's gloss in the Raghunatha temple ms and in the edition of our play in the *Kāvyaṃālā*.

**K.** The commentary of Kṛṣṇasūnu in a transcript of the Tanjore ms., no. 10688<sup>a</sup>, belonging to Professor Pišchel (see Burnell, l.c.). A new copy was given me by the government of Madras together with S and U.

**J.** Piṭāmbara's Jalpataratnamāñjarī (Kielhorn, l.c., p. 65, no. 242), collated by Professor Pišchel. This is a different work from that contained in the corrupt mss. described by Weber, l.c., nos. 1559, 1560.

Among these mss. we can distinguish two distinct groups: a South Indian group, comprising STU; and a Jaina-group, to which belong ABCPW.

STU agree in most particulars and must be traced back to a common source. The doubling of a consonant is indicated by a dot before the consonant; lingual *l* is substituted for dental *ḷ*; etc. Moreover, where the discrepancies between the manuscripts are very considerable, STU have, generally speaking, the same reading. Thus e.g. i. 6, 7, 8<sup>a</sup>, 9, 10, 14<sup>a</sup>, 18<sup>a</sup>, 20<sup>a</sup>, 22<sup>a</sup>, 32<sup>a</sup>; ii. 29<sup>a</sup>, 34<sup>a</sup>, 41<sup>a</sup>, iii. 4<sup>a</sup>, 5<sup>a</sup>, 8<sup>a</sup>, 20<sup>a</sup>, 22<sup>a</sup>; iv. 1<sup>a</sup>, 9<sup>a</sup>, 18<sup>a</sup>, 20<sup>a</sup>, etc. And in the South Indian group, STU, the conclusion (which is entirely missing in the Jaina group) is different from that in NO (R is incomplete).

Burnell was of opinion that T was copied from S. But in iv. 24, T and U agree, as against S. See also i. 20<sup>a</sup>, 21<sup>a</sup>, 30<sup>a</sup>, 33<sup>a</sup>; ii. 41<sup>a</sup>, 42<sup>a</sup>; iii. 1<sup>a</sup>, 3<sup>a</sup>, 4<sup>a</sup>, etc. It must therefore be concluded that T is copied from U, perhaps with corrections from S (cp. ii. 11<sup>a</sup>, 16<sup>a</sup>, 41<sup>a</sup>; iii. 22<sup>a</sup>, etc.). The commentary of Kṛṣṇasūnu agrees with this group; and in the final stanza, with S.

The Jaina mss. are characterized by some common blunders and omissions. Cp *ridiān*, i. 1<sup>a</sup>, further, i. 7, 19<sup>a</sup>, 20<sup>a</sup>; iii. 4<sup>a</sup>, etc. Moreover, the complete absence of the conclusion in all these mss is too extraordinary to be a mere accident. In many readings also, this group differs from the other mss. Cp i. 9<sup>a</sup>, 15<sup>a</sup>; ii. 11<sup>a</sup>, 48<sup>a</sup>; iii. 1<sup>a</sup>, iv. 2<sup>a</sup>, 6<sup>a</sup>, etc.

Among the Jaina mss, B and W are relatively old. B is very corrupt, W is much better. Both are North Indian mss. B was copied in Mahim (in the Rohtak District) and bought for government in Bikaner. The origin of W is not known.

A and C are attributed in their colophons (which mention the lost commentary) to Vācanācārya, the pupil of Jinasāgara, "the sun in the sky of Kharatāna." "Jinasāgara was the first high-priest of a new branch

of the Kharatara sect, which was established in 1630 A.D.," says Bhandarkar, l.c., p. 44. Cp. Klatt, *Indian Antiquary*, xi. 250, and *Specimen of a literary-bibliographical Jaina-onomasticon*, Leipzig, 1882, p. 39. A and C were copied in Rājānpur, Punjab, perhaps from a South Indian original. See above; cp. also the reading *gauttānā* in A, i. 19<sup>a</sup>.

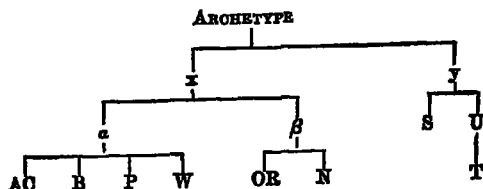
P is a modern transcript, copied and bought in Jesalmur, from a Jaina ms. It is perhaps in some places influenced by the South Indian group (cp. i. 12<sup>a</sup>; ii. 45<sup>b</sup>, etc.); but it is clearly shown to belong to the Jaina group by the agreements mentioned above, p. xxv.

The remaining mss., NOR, are all quite modern. They generally agree with the Jaina group, as against STU; cp. i. 18<sup>a, 11</sup>, 20<sup>1, 2</sup>, 22<sup>a</sup>, etc., and consider, above all, the blunder which they have in common at ii. 28<sup>a</sup>. They therefore seem to be derived from the same source as the Jaina mss. On the other hand they have so many common blunders and various readings that they must be classed apart; cp. i. 8<sup>b</sup>, 9<sup>b</sup>, 10<sup>a</sup>, 15<sup>b</sup>, 18<sup>a, 12</sup>, 20<sup>1</sup>, 34<sup>a</sup>; ii. 1<sup>a</sup>, 6<sup>10</sup>, 29<sup>a</sup>, etc. In the first act, N shows a nearer connection with R, as at i. 7, 8, 12<sup>a</sup>, 13<sup>a</sup>, 15<sup>a</sup>, 16<sup>1, 2</sup>, 20<sup>24</sup>, 32<sup>a</sup>, 34<sup>a, 25</sup>, 35<sup>a</sup>, etc. Both N and R have the aspirates doubled in the South Indian way.

O and R are much more closely connected; cp. the critical notes to i. 4<sup>a</sup>. Some common blunders, which are not mentioned in the critical notes, point in the same direction: such are *joeham* instead of *jonham*, i. 1<sup>a</sup>; *nihittagā-* instead of *-gga-*, i. 4<sup>a</sup>; *esya* instead of *ettha*, i. 12<sup>a</sup>; *lagohm* instead of *laggehim*, i. 16<sup>a</sup>; the very frequent writing of *d* instead of *ṭṭ*, etc. Many other readings are common characteristics of O and R: see i. 4<sup>10</sup>, 5<sup>a</sup>, 9<sup>a</sup>; ii. 0<sup>a</sup>, 12<sup>a</sup>, 25<sup>a</sup>, 29<sup>a</sup>, 31<sup>a</sup>, 42<sup>a, 27</sup>; iii. 1<sup>a</sup>, 22<sup>a, 6</sup>; iv. 9<sup>a, 2</sup>, etc.

NOR also sometimes differ from each other. Especially we find not seldom that N agrees with the South Indian group (cp. i. 4<sup>a, 2, 11</sup>; ii. 31<sup>a</sup>; iii. 20<sup>11</sup>; iv. 20<sup>11</sup>, etc.) and OR with W (e.g., ii. 45<sup>b</sup>; iii. 16<sup>a</sup>; iv. 9<sup>a, 4</sup>, 17<sup>a</sup>, 18<sup>a</sup>, 20<sup>a</sup>, etc.). But still NOR must be classed together.

The manuscripts of the *Karpūramañjarī* must therefore be classed according to the following diagram:



**PART I**

**TEXT AND CRITICAL APPARATUS**

**OF THE**

**KARPURA-MANJARI**

**EDITED BY**

**STEN KONOW**

## **ABBREVIATIONS**

**For explanations of abbreviated forms of titles under which certain books have been cited, see the Chronological List of Books, etc., pages 175 to 177.**

भवं होउ सरस्सईअ कइणो गन्दन्तु वासाइणो

अखाणं पि परं पअट्टउ वरा वाणी छइल्लप्पिआ ।

वच्छोमी तह माअही फुरउ णो सा किं च पञ्चालिआ

रीईओ विलिहन्तु कक्कुसला जोणहं चओरा विअ ॥ १ ॥

अवि अ<sup>१</sup> ।

अकलिअपरिम्भविम्भमाइं अजणिअचुम्भणइच्चराइं दूरं ।

अघडिअथणताडणाइं णिच्चं णमह अणङ्गरईण मोहणाइं ॥ २ ॥

नान्दन्ते<sup>१</sup>

स्थापकः ।

ससिहराडमण्डणाणं छम्मुहणासाणं सुरअणपिआणं ।

1<sup>a</sup> ABPWNORT मोदु. SU होदु. — AB

सरस्सई, W 'ईए — A कइणो, B

क इणो — TU खंददु

1<sup>b</sup> STU वि — ABWNR पअट्टदु, P पेव-

ट्टदु, O पअट्टदु, STU पवट्टदु — ASTU

परा — T चउल्लप्पिआ

1<sup>c</sup> W वत्थोमी, N वत्थोमी — ABPWSTU

मागहो. O माअधो — ABPWR कु-

रदु, N प्फुरदु. T पुणउ — B या —

WO कि पि — N पंचाडिआ

1<sup>d</sup> ABPW रीदीआड. NORT रीदीओ —

A लिहंदु, B विलहंतु. W लिहंतु, S

'हंदु — BW चउरा इव

1<sup>1</sup> BWST omit — T transposes verses  
2 and 4

2<sup>a</sup> AT 'विम्भमाइं — O अजणिअ — B

'चुम्भणाइ — A 'हंभराइं, P 'हंभराइं,

STU 'राइ

2<sup>b</sup> AN अचणिअ — ABPWORS 'थण',

N 'अण'. — A 'ताडणाइं. BSTU

'णाइ. — ANT मोहणाइं

2<sup>1</sup> AN नां सूत्रधारः, B नादते सूत्रधारः,

W नादते सूत्रधारः. OS omit नां स्वां,

RT भवि अ.

3<sup>a</sup> T 'खड' — P 'मंभणायाण. — AB

समोहणासाणं, BWO समोहणासाण. P

गिरिसिगिरिन्दसुआणं संधाडी वो सुहं देउ ॥ ३ ॥

तवि अ' ।

ईसारीसप्पसाअप्पणइसु बहुसो सग्गगङ्गाजलेहिं

आमूलं पूरिआए तुहिण्णकरकलारुप्पसिप्पीअ रुहो ।

जोण्हामुत्ताहल्लिंणं णअमउलिण्हित्तग्गहायेहिं दोहिं

अग्घं सिग्घं व देत्तो जअइ गिरिसुआपाअपङ्केरुहाणं ॥ ४ ॥

परिक्रम्य नेपथ्यामिमुक्कमवलीक्य' । किं उण्ण णट्टप्पउत्तो विअ दीसदि अम्हाणं

कुसीलवाणं जणो' । जदो एक्का पत्तोइदाइं सिअआइं उच्चिणेदि' ।

इदरा कुसुमावलीओ गुम्फेदि' । अस्सा पडिसीसआइं पडिसारेदि' ।

संनोहणासाण. N संनोहणासाणं, SU संमुहणासाण, T संमुहणासाण.

3<sup>b</sup> B तिरिगिरिन्द, P तिरिगि — A 'सु-  
हाणं, B 'सुपाणं — NU सचाटो, R  
संहालो, T संघाटि — NSTU जो. —  
P दिउउ, NO वेदु

3<sup>c</sup> BT omit

4<sup>a</sup> ABPWNOSTU 'पसाद' — ABPWNOR  
'पण्णदिसु, T 'पण्णदिसु. — O सयातंगा.  
— BW 'जलेणं, P 'जलेण.

4<sup>b</sup> APWNORT पूरिदाय, R परिदाय. —  
ORTU तुहिण्णकर — R 'भत्ता'. —  
A 'सुप्पीहं, BW 'सिप्पीह, P 'सिप्पीह,  
SU 'सुत्तोह, T 'सुत्तोह.

4<sup>c</sup> T हुक्क instead of लोपहा. — BB  
'योत्ता, O 'मेत्ता. — P 'हल्लिल्लं —  
mas खद — T 'मुउद. — AP  
'गिहत्त — A 'हळेहि. BPSTU 'हत्थेहि

4<sup>d</sup> A ख, NSTU omit. — AB वंत्तो, N  
दभंत्तो, STU दवंत्तो — ABWNE  
जअदि, P जयति, T जअज. — ABP  
गिरिसुदा.

4<sup>1</sup> A omits. — B सूत्रधार परि, P सूत्र-  
धार नेपथ्याः इतिमुक्कमवलीक्य. WN सू-  
त्रधारः परि, OR नादंते सूत्रधारः परि,  
T नादंते व्यापकः परि

4<sup>2</sup> ABPWN पुण. — A 'पयदो, BWNOR  
'पमदो, P 'पयहा, SU 'पयमदो, T 'य-  
उदो. — O दिउह, N दीउति, STU  
अ' कु जणो दीउह. — BPW अम्ह  
— BP कुसीलवाण, W 'वाण, T हुलो.  
— ABWR पवंत्तो, P पवंत्तो, O जणो

4<sup>3</sup> A पत्तोचियाई, B यत्तोचियाई, PO पत्तो-  
चिमाई, W पत्तोचिमाई, N पत्तोचिमाई,  
R यत्तोचिमाई, SU पत्तोचिमाई, T पत्तो-  
चिमाई. — A सिचियाई, B सिचियाई  
सियं, P सिचियाई, W सिचि, N सिह,  
O सिचमाई, STU 'माह. — AP उ-  
च्चिणेदि, B उच्चणेदि, SU 'लोह, T उ-  
च्चिणेदि का वि लहुवसिमाओ पट्टर पट्टर.

4<sup>4</sup> A क्षया, BPWNORSU इभरा, T ईभरा.  
— SU 'वत्तो — B गुक्कदि, STU गुक्कह.

4<sup>5</sup> N पडिसाई, T 'माह. — A पडिसापदि,  
P परि, W पसारेदि, SU उच्चणेह.

का वि हु वसिआओ पट्टए घट्टेदि' । एसो वंसो ठाविदो ठाये' ।  
इअं वीणा पडिसारीअदि' । इमे तिखि वि मिअङ्गा सज्जीअन्ति' ।  
एस पक्खाउज्जाणं हलबोलो सुणीअदि<sup>10</sup> । एदं धुवागीदं आल-  
वीअदि<sup>11</sup> । ता किं पि कुडुसं हक्कारिअ पुच्छिस्सं<sup>12</sup> । नेपय्याभिमुखमवलोक्य  
सन्नापयति<sup>13</sup> ।

प्रविश्य<sup>14</sup>

पारिषाम्भिकः । आणवेदु भावो<sup>15</sup> ।

स्थापकः । किं उण णट्टप्पउत्ता विअ दीसध<sup>16</sup> ।

4<sup>5</sup> T see above, at 1 4<sup>5</sup>. — B चि, P पि  
— B धुए, PNR omit, O धु, SU

अणु — A पट्टए वसिआउ, B पट्टए  
वसिआउ, P सुखवणिआउ प, W प  
वणिआउ, N वणिआउदिओ प, O प  
वणिआओ, SU वसिआ वट्टए — AP  
वट्टदि, BWNORT वट्टेदि, SU वट्टेद

4<sup>7</sup> ABWNORT एस — A एस, B एसे —  
A ठाविदि, B वविदो, PW ठविदो, N  
ठिदो, O ठाविदो, SU ओठुठाविमठ्ठाणो,  
T ओठुठाविमठ्ठाणो — A ठाणोदं,  
BWR ठाणो, O ठाणे

4<sup>8</sup> N वीणं — A परिसरियदि, B पडिसारी  
आदि, N सारेदि, O सारिअदि

4<sup>9</sup> W इमे, SU इमे वि. — BSU ति, P  
तिख, N त्तोणि — BPNRT omit  
वि — WO सुधंगा — A सज्जीयदि,  
B मज्झयति, P सज्जीयते, W सज्जि-  
रुजति, STU अंदि

4<sup>10</sup> After एस A inserts कंसासताल, BW  
कंसतालाण, P कंसतालाणु, NORSTU  
कंसतालाणं — B पक्खाउज्जाण, P प-  
क्खाउज्जाणं, W पक्खाउज्जाण N पक्खा-  
उज्जाणं, OR पक्खाउज्जाण, STU

अपञ्जालोष्कासय — A कीलाहलो, B हल-  
वालो, P हलउलो, W हललो, NORSTU  
हलहलो — ABPWNR omit सु-  
योअदि

4<sup>11</sup> P एवं एदं, W एवं, STU एदं — OR  
धुवागीदमा, STU गीदमं, A adds  
ति — P आलवीदि, S omits, U  
विलप्येद

4<sup>12</sup> P कि सदेहेण, O कं वि, SU किं ति, T  
असं वि — A कुटं, BP कुटं, W  
कुट, N कुटं, O कुटवादो — P  
हक्कारिय, T हंकरिअ

4<sup>13</sup> A omits, BWNOR सुकं संनापयति,  
P सुखमवलोकयति

4<sup>14</sup> A ततः प्रविशति पारिषाम्भिकः प्रविश्य  
सूत्रधारमाह, BN ततः प्रविशति, P प्र-  
विशति, WR तत प्रविशति पारि-  
षाम्भिकः

4<sup>15</sup> B अणुवेदु, W अणवेदु — PW आठ

4<sup>16</sup> APWOSTU सूत्रधारः, B omits, NR  
सूत्रधारः विहितं — ABPW पुण-  
A अयदा, B अयल, PWORT  
अमठ्ठा, N अमठ्ठा, SU अयठ्ठा — A  
दोसधं, B दोसधा, P दोसधं, STU दोसध-



पारिपार्थिकः । अध ई<sup>17</sup> । सट्टअं एच्चिद्वं<sup>18</sup> ।

स्थापकः । को उण तस्स कई<sup>19</sup> ।

पारिपार्थिकः ।

भाव कहिज्जउ एअं को भस्सइ रअणिवल्लहसिहरइ ।

रहुउलचूडामणियो महिन्दवालस्स को अ गुरु ॥ ५ ॥

स्थापकः । विचिन्त्य<sup>1</sup> । अए पण्होत्तरं खु एदं<sup>2</sup> । प्रकाशम<sup>3</sup> । राअसेहरो<sup>4</sup> ।

पारिपार्थिकः । सो एदस्स कई<sup>5</sup> ।

स्थापकः । सत्त्वा<sup>6</sup> । कधिदं जेव छइल्लेहिं<sup>7</sup> ।

सो सट्टओ ति भस्सइ दूरं जो णडिआइ अणुहरइ ।

किं उण पवेसविकखम्भङ्गाइं केवलं ण दीसन्ति ॥ ६ ॥

4<sup>17</sup> A पारि<sup>1</sup> ब्राह्. — ABPWQ omit अध ई, N पारि । अध ई । सूत्र । किं उण एच्चिद्वं । पारि भाव etc.; R भाव instead of अध ई, SU अह ई, T पारो । अह ई । सूत्र । किं पुण एदं । पारि भाव etc.

4<sup>18</sup> A सट्टकेण in the margin corrected to 'के N सट्टअं — P यट्ठिद्वं

4<sup>19</sup> M-s सूत्रधारः — AOT कइ

5<sup>1</sup> P भज्ज instead of भाव — ABPWOR कहिज्जउ, N कइउज्जउ, SU कहोभउ, T कहि ॥ कइ — APWNOBSTU यदं, B मवं — BSTU किं — B भस्सइ, P भयय N भयिज्जइ । भयिज्जइ — P रयणल्ल, N रज्जो, T रअणो — B 'सिहिंओ N 'पिहिंओ

5<sup>2</sup> ABW रहुकुल, P रहुकुला — BSU महिदधानस्स, W महिदवालस्स NRT महिदधानस्स — P को इ, N क ओ, SU को ख T को य

5<sup>3</sup> M-s सूत्रधारः — SU स्व, T भाग्यगतं

5<sup>2</sup> PNRT omit अध. — P पण्हत्तरं, O प-युत्तरं SU पण्हत्तरं — ABPWSU omit खु, NR कहु — N सयदं.

5<sup>3, 4</sup> A omits — PO राजा, STU भवि राजा.

5<sup>5</sup> A पारि भाह — SU तस्स After कई OR add सूत्र किं सट्टअं

5<sup>6</sup> AO omit स्थापकः, BWNSTU सूत्रधारः, PR पारिपार्थिकः. — A omits सत्त्वा, N सात्त्वा

5<sup>7</sup> P कधिदं, STU कधिदं — A कजेव, B कजेव, P येव, W जेव, NO जेव, R जे-व. SU एव, T जव — P जनेहिं — A add: जहा. SU जह

6<sup>1</sup> PSU omit ति — B भस्स, N भयदि, STU भयिज्जइ — A जो दूरं — A नाडियदं, BWSTU 'आय, P 'याइ, O 'आओ, R 'आइ — WOT भणु-हरदि

6<sup>2</sup> ABPW पुण R उण यत्थ — OR पवे-सम — A 'विकखंभयाइं, B 'विकंभा-

विचिन्त्य<sup>1</sup> । ता किं ति सक्रदं परिहरिअ पाउदबन्धे पउत्तो कई<sup>1</sup> ।

पारिपायिच्छः ।

परसा सक्रअबन्धा पाउअबन्धो वि होइ सुउमारो ।

पुरिसमहिलाएँ जेत्तिअभिहन्तरं तेत्तिअमिमायं ॥ ७ ॥

सङ्गभासाचदुरेण तेण भण्णदं जेव । जघा<sup>1</sup> ।

आथविसेसा ते चिअ सहा ते चेअ परिणमना वि ।

उत्तिविसेसो कवं भासा जा होइ सा होइ-॥ ८ ॥

व्यापकः । ता अप्या किं ए वणिदो तेण<sup>1</sup> ।

बाई, P 'विक्रमंभायई, W 'विक्रमंभाय  
NT 'विक्रमंभायई OR 'विक्रमंभायई. —

ABPWO इह केवलं गति, N इह  
केवलं य, R इह केवलं होति, SU चोईदि.

6<sup>1</sup> AP सूत्रधारः instead of विचि, R सूत्र-  
ति.

6<sup>2</sup> STU omit ता. — BR जिति, APSTU  
omit ति; W हि. — A उच्चि,ं,  
BPWNORSTU सङ्गमं — A पायि-  
यलंघे, B पाईयलंघे, P पाईयलंघे. W पाई-  
अलंघे, NOR पाठमं, SU पाठमं, T प-  
रिहरिमात्रमं — A पढ्ठो, BPWNOR  
पढ्ठो, SU पढ्ठो — A ओ कई, P ति,  
N omits; SU इहो.

7 ABPW omit; in NR verse 7 stands  
after verse 8, in O after 7<sup>2</sup>. NOR  
insert अवि अ between the two  
verses.

7<sup>1</sup> SU पाठमं, T पाठमं. — N इ, O अ,  
STU सु — T ओइ — N होमारो.  
STU 'मालो.

7<sup>2</sup> NRST पुढ्ठो, O पुढ्ठो. — N 'मोहि-

लाय, O 'लाय — O जेतिअमई, T  
जतिमं, SU 'लायमेतिमं. — N ते-  
तिमं च्छेन. STU ततिमं.

7<sup>1</sup> B 'बहुय, PNRSU 'चउरेण, W 'बहुरेण,  
T 'चउरेण — A भण्णदं जेव तेण  
— B जेव, P जे, W जेव, NO जेव,  
R जेव, STU इव

7<sup>2</sup> B दया, WNOR जहा, STU जह.

8<sup>1</sup> P अत्ये, R अत्या, T अत्र. — AOT  
'णिवेसा, P णिवेसा, N 'वियसा, R  
'णियसा — APW त, N त्ते. — AB  
PWRSTU ज्विम, N विम, O विम.  
— B ज्वेव, P उच्चविसेसु, W ति ज्वेव,  
N ते विम जहा, O सहा ते विम,  
STU विम. — AP परिणमते, N  
आपरिणमती. — A omits हि P च,  
N इ. R इ

8<sup>2</sup> NOR कळो — PW होइ, N होई. —  
N होइ STU होइ

8<sup>1</sup> Mss. सूत्रधारः, A सूत्राह. — PSTU  
omit ता. — P वणिदा, N विणिदो,  
O वणिदो — SU देव

परिपार्थिकः । सुणसु<sup>१</sup> । वसिदो ज्जेव तञ्जालकईणं मञ्जम्मि मिअङ्क-  
लेहाकधाकारेण अवराइदेण<sup>२</sup> । जया<sup>३</sup> ।

बालकई कइराओ णिभरराअस्स तह उवञ्जाओ ।

इअ जस्स पएहिँ परम्पराइ माहप्पमारुहं ॥ ९ ॥

सो अस्स कई सिरिराअसेहरो तिहुवणं पि धवलेन्ति ।

हरिणङ्कपाडिसिञ्जीअ णिकलङ्का गुणा जस्स ॥ १० ॥

स्वापकः । ता केण समादिट्ठा पउञ्जध<sup>४</sup> ।

परिपार्थिकः ।

चाहुआणकुलमोलिमालिआ राअसेहरकइन्दगेहिणी ।

8<sup>१</sup> A परि' प्राह — ANO सुणु, B सुणो,  
P सुखां, W सुणदु, SU सुणुसु .

8<sup>२</sup> P सुवखद — PW खेव, NOT जेख, B  
ज्जीख, SU खख. — BW 'कईण, O  
'कईण, SU 'कइ. — AW मयंज', T  
मगांजनैपा' — A 'कहाकारेण, B  
'नेहाकारेण, P 'लहाकहा', W 'कहाका-  
रेणावराइएण, N 'कहाहारेण, O 'कधा-  
आधारेण B 'कहाहारेण, SU 'कहा',  
T 'कधा'. — A अवराइएण तेण B  
अवराइएण, P कइराएण, NOR अवराइएण,  
S कोअरराएण अ', T कइराएण अयरा',  
U अअरराएण अ'.

8<sup>३</sup> W omms. N जरा, STU जह

9<sup>४</sup> N कइराज. O कताओ — APW लि-  
अय'. B लअभ'. O णिभर', R वि-  
अम' STU रिअरदेवस्स — B उव-  
ज्जाय P वि उञ्ज. N उञ्जाओ O उव-  
ज्जोमो.

9<sup>५</sup> A परहि B पहि. — ABW परंपराय — N  
इअं इ जःस परंपराय अया OR इअ जःस

परंपराय अया, SU इअ (S इइ) तस्स  
गुणाण परंपराय, T इय तस्स जणाणं  
परंपरंपराय — A महाय्य', B माहय्य'.  
— NOR 'कडो.

10<sup>६</sup> A खस्स, BW खस्स. STU खख. —  
U कविराज'. — ABWOE तिहुमलं,  
N तिहुले. — STU वि. — A धवल-  
यंति, B धवलयति, P धवलंयति, STU  
धवलेदि

10<sup>७</sup> APSU 'पाडिसिछेय, B 'पाडिसिछेय, W  
'पाडिसिछेय, NO 'पाडिसिछेय, B 'पा-  
लिसिछेय, T 'पाडिपहाय गङ्गलेका. —  
N गुण. — B यस.

10<sup>८</sup> A मूत्र' पारि' वति; BPWNORTU मू-  
त्रधरः. — B समारुज्ज, W समा-  
इठा — A पउञ्जधं, P पयुंदिट्ठु, N  
पाऊजम्म, O पउञ्जधि, STU मणु-  
दिट्ठु

11<sup>९</sup> A पारि' मू' वति — P चाहुयाण', B  
चाउयण'. TU चाहुयाण'. — ABPNOR  
STU 'मोनि', W 'मउति'.

भन्तुखो किइमवन्तिसुन्दरी सा पउञ्जइउमेअमिच्छइ ॥ ११ ॥  
किं च' ।

चण्डवालधरणीहरिणङ्को चक्रवट्टिपअलाहणिमित्तं ।

एत्थ सट्टअवरे स्ससोत्ते कुन्तलाहिवसुअं परिण्हेइ ॥ १२ ॥

स्थापकः । ता एहि' । अणन्तरकरणिज्जं संपादेह' । जदो महाराअदे-  
वीणं भूमिअं घेत्तूण अज्जो अज्जभारिआ अ जवणिअन्तरे वट्टन्ति' ।

इति परिक्रम्य निष्क्रान्ती' ।

प्रस्तावना' ।

ततः प्रविशति राजा देवो विदूषको विभवतश्च परिवारः' । सर्वे परिक्रम्य यथोचितमुपविशन्ति' ।

11<sup>b</sup> Mss. किदि'. — A 'भवदि', B 'मावन्ति',  
U 'मवन्ति'. — P यत्तां नादि या — A  
पञ्चोच्चदु', BWNO पञ्चोच्चदु', P पञ्च-  
जदु', R पञ्चतदु', STU पञ्चोच्चदु' —  
ABPWNOBSU 'मेदमि', T 'मेतमि'.  
— ABE 'च्छदि', P 'त्यति', W 'छति',  
N 'च्छदि'

11<sup>a</sup> A किं च संयामिधेयत्वं सूचयति पारि, B  
omits

12<sup>b</sup> B चण्डवाल', P चण्डवाल', NOR चण्ड',  
T चण्डवाल'. — A 'हरिणो', PO 'ध-  
रिणो'. — O चक्रवट्टि' — A 'पव',  
B 'पयत्ताम'. — W 'णमित्तं', N 'णि-  
मित्तं', O 'णिमित्ते

12<sup>b</sup> B अत्त, P यत्तु सट्टक' — B 'सोत्त' —  
AN कुंदला', O कुंदना' — ABWNOR  
'सुदं', P 'सुत्तं' — APWNORBT परि-  
ण्हेदि, B 'वेद

12<sup>a</sup> ABPWNOB omit स्थापकः, TU सूच'  
—ABPWNOB भाव एहि, A एहि दाव

12<sup>b</sup> BW 'करिण्युत्तं'. N 'कज्ज' — A संया-  
दयम्, B संपादियम्, P संपादियम्, W  
संपादयम्, U संपादयम्

12<sup>b</sup> BP यदो — N महाराअस्स देहं भूमि  
— B' पित्तण, N चेलण, STU घेत्तूण  
(S चत्तूण) भू' — B अण्णा, P आण्णा. —  
A अलभरिया, BP अल्ला', N भल्लच-  
रिणो, R 'छडिणिआ' — P omits अ.  
— B जवणिअंर, P जवणिअंर — AU  
वट्टन्ति, PN वट्टन्ति, W चिट्ठन्ति, R वदि,  
T वट्टन्ति

12<sup>a</sup> B प्रक्रम्य, SU omit — B यथोचितं  
निःक्रान्ती — A adds सूत्रधारपारि-  
यार्थको

12<sup>a</sup> A adds नाटकावसरः

12<sup>a</sup>, AU only ततः प्रविशति राजा — P  
विदूषको विचक्षणा दाहो विभवतश्च प्रतो-  
हारादिपरिकरः, T विदूषकेण विचक्षणा  
च — P यथोचितानेयुव'

राजा । देवि दक्षिणाहिवरिन्दणन्दिणि वट्टावीअसि इमिणा व-  
सन्तास्मेण' । जदो' ।

विबोद्धे बहलं ए देन्ति मअणं यो गन्थतेस्साविला

वेणीओ विअन्ति लेन्ति ए तथा अङ्गम्मि कुप्पासअं ।

जं बाला मुहकुङ्कुमम्मि वि घणे वट्टन्ति दिस्साअरा

तं मण्णे सिसिरं विणिज्जिअ बला पत्तो वसन्तूसवो ॥ १३ ॥

ॐ । अहं पि पडिवट्टाविआ भविस्सं' । जघा'

छोस्सन्ति दन्तरअणाइ गय तुसारे

ईसीस चन्दणरसम्मि मणं कुणन्ति ।

एणिहं सुवन्ति घरमञ्जिमसालिआसु

12<sup>a</sup> U omits राजा देवि. — B दक्षिणा,  
N दक्षिणावहवरैद', R दक्षिणावहवरैध',  
S देक्षिणा' — TU 'खरैद'. — B  
'नितने, OW 'गंदये. — APW वट्टा-  
वीअसि, B वट्टाविआसि, O वट्टावीअसि,  
R वट्टावीअसि — ABW omit इमि-  
णा — A omits वस', B विरयंतरेण यदो.

13<sup>a</sup> AP बहलं, B विहल. — BS दंति, P  
दिति. — SU म' ए दे' बहलं. — B  
यो दिति तिसाविता, W 'तिसाविरा, N  
'तेला'.

13<sup>b</sup> B वाणीओ, O 'वेणीओ — B विरयंति,  
OS विरयंति. — P लंति, OSU यंति,  
T लेति. — P अणं — A कुप्पासअं,  
P किमप्पासअं

13<sup>c</sup> SU कुमकुं', T कुचकुं', N 'कुङ्कुम्मि. —  
W व. — N omits घणे. — A व-  
ट्टंदि. — ANRSU दिस्सा', B दिस्सा-  
वयो, T दिस्सा'

13<sup>d</sup> STU ता. — B विबन्ति. — P व-  
संतोस्सवो, W वसतो', OR 'तुसओ, T  
'तुसओ.

13<sup>e</sup> B देव वि', P विभमलेखा, WO देवी  
वि'. — NR देव अहं पि तुम्ह, STU  
वि — AW 'वट्टाविआ, B 'वट्टा', P  
'वट्टाविआ, N 'विदा, O पडिवट्टाविआ  
दे, R 'वट्टाविआ, SU 'वट्टावट्टसं, T  
'वट्टावट्टसं

13<sup>f</sup> BP यथा, O जहा, SU जहा, T जया.

14<sup>a</sup> P त्यालंति, W त्योलंति, T छोलंति. —  
W दंति. — B 'रहणाव, POR 'रह-  
णाव', N 'रहणावि — ABPWNOR  
गदे, T दे.

14<sup>b</sup> A हलोस, BWNORSTU हंलोसि.

14<sup>c</sup> BP इण्हं — ANE सुअंति, B सुअंति.  
— AB 'मज्जिम', NSTU 'मज्जिम', O  
'मज्जिम'. — BP 'मज्जिमासु, STU  
'मज्जिमासु (S 'सं)

पाअन्तपुञ्जिअपडं मिहुणाइ पेच्छ ॥ १४ ॥

नेपथ्ये<sup>1</sup>

चेतालिकयोरेकः । जअ जअ पुव्वदिसङ्गणाभुअङ्ग चम्पाचम्पअकखज्जर  
राढाणिज्जिदराढाचङ्गत्तण विक्कमक्कनकामख्व हरिकेलीकेलिआर  
अवमखिदजच्चमुवखवख सव्वङ्गसुन्दरत्तणरमणिज्ज मुहाअ दे भोदु  
सुरहिसमारम्भो<sup>1</sup> । इध हि<sup>1</sup> ।

पगडीणं गगडवालीपुलअणचवला कच्चिवालाबलाणं

मारणं दोखगडअन्ता रइरहसअरा चोलसीमन्तिणीणं ।

14<sup>a</sup> AB-प्रायदं, P प्रायति. — ABO 'पुं-  
जिद', W 'त', N 'पुंजोभ'. — AP  
WNE मिहुणाइ, B महुणाइ. — P  
पित्त

14<sup>a</sup> A चेतालिको नेपथ्ये

14<sup>a</sup> A द्वयोर्मध्ये एकः प्राह PNE चेतालिकः,  
STU चेतालिको, S adds विजयतां देवः ।  
प्रथमः । — ABWOR जम once  
only. — APWN 'दिगंगणा', B 'दि-  
सामु', ORT 'दिभंगणा'. — APO जम  
सण. — O संयंगयाचपधर. — B 'क-  
खकुर, T 'कखपूर — APO जम रा.  
— A राठजणियराठ, B 'जणियराठ,  
PW 'जणियराठ, N लीलाणिज्जोभिराठ-  
देस, O राठाजणिभायंद, R रीठाणि-  
ज्जिभराठदेस, SU 'णिज्जिभ'. — A  
जय विक्कमक्कनकामकय जय चंगत्तणवि-  
णिज्जिजकामकय, B चंगत्तणविणिज्जिज-  
कामकय, P विगित्तणविनिज्जिजकामकय,  
W चंगत्तणविज्जिदकामकय, N चंगत्तण-  
विज्जिजकामकय, O जम चंगत्तणविणि-  
ज्जिजकामकय, R 'कामकय — A जय

कदर्निहरकेलिकार, B 'कारय, P 'कलि-  
यारक, N हरिकेलिकारभ, O जम हरि-  
केलोकेलिभारभ, R 'कारभ, T हरिकेलि',  
U भरि. — A जय भठगणिवद, BPW  
NORSTU भवमखिभ. — N 'पच्चग-  
युवख', ST 'कखमुवखदाण, U 'भखमुव-  
खदाण — A जय स. B 'तणमणिज्ज,  
P 'सुरत्तणरम', S 'सुदेररमणिज्ज, U स-  
खंगरमणिज्ज — BPWO देवस —  
W सुरहिसमपसमारंभो, STU सुरभिसम-  
रंभो होदु

14<sup>a</sup> A खतो, BPWNORSTU इध हि

15<sup>a</sup> STU गंधपालो. — T 'पुणभय' — P  
'चवल, S 'चउरा — P 'चालायालायं,  
NR 'चालायालीय, S चोलयालायलायं

15<sup>a</sup> AOR 'दंडभंता, P 'दंडयंतो, N 'भतो  
— BW रदि', P 'रेदहरर', NSTU  
'रभस' — ANR 'कला, BP 'करा —  
A लोलपुलायलायं, B लोलयालंगयाण  
P चोलयालंगयाणं, W चोदचोदालयाण,  
NOR लोलचोलयिभायं, S कच्चिसीमंति-  
णीयं

कखाडीं कुरान्ता कुरलतरलणं कुन्तलीणं पिएसुं  
गुम्फन्ता गेहगरिणं मलअसिहरिणो सीअला एन्ति वाआ ॥ १५ ॥

अत्रेव<sup>1</sup>

द्वितीयः ।

जाअं कुङ्कुमपङ्कलीढमरढीगराडप्पहं चम्पअं  
थोआवट्टिअदुङ्गमुङ्गकुसुमा पम्फुल्लिआ मल्लिआ ।

मूले सामलमग्गलग्गभसलं लक्खिज्जए किंसुअं

पिज्जनं भसलेहि दोसु वि दिसाभाएसु लग्गेहि व ॥ १६ ॥

रत्ना । पिए विब्भमलेहे को अहं वड्ढावओ तुज्झ का तुमं पि व-  
ड्ढाविआ मज्झ<sup>1</sup> । किं उण दुवे वि अम्हे वड्ढाविदा कञ्चणचराड-  
दणचराडेहिं वन्दीहिं<sup>1</sup> । ता विब्भमप्पअट्ठावअं तरट्ठीणं णट्ठावअं  
मलअमारुदन्दोलिदलदाणञ्चणीणं चारुप्पवञ्चिदपञ्चमं कलकखि-

15<sup>c</sup> N कुणतो. — B कुल्लाकुल्ल, N चिकुल,  
O कुल्ल, R चिउर. — P पियसु, T  
पियेसं.

15<sup>d</sup> A गुंफता, N गुंफतो, S फता, T गुंफता,  
U गुंभता. — B राणगंठो, T गणि म-  
ल्लह. — B सिद्धरणो. — AP सिद्धला,  
B संहला, W सिंघला. — BT घति, P  
घति, N वांदि, R वंति — N वादा,  
T वादा.

15<sup>e</sup> ASTU omit; B अत्रोव, P अत्र

16<sup>a</sup> A द्वितीयेवतालि, P द्वितीयो वेतालिक  
पठति, N omits द्वि; S अखं च, U  
अवि अ instead of द्वि, T द्वि अखं  
— ABPWNOR<sup>1</sup>U जाद — P  
“लोद”, STU “पिंग” — A “रयणांगड”,  
B “चमटोंगड”, FWO “रमणांगड”

16<sup>b</sup> AB घोवा, P चाभा, NR धोभा —  
ABPWOR “वट्ठिद”, N “वट्ठिद”, S  
“वंदिअ”. — P “सुद्धकुसुमा, W “कुसुमा,

NOR “कलिआ. — B<sup>1</sup>ORSTU णकु-  
ल्लिआ, N प्पकुल्लिआ.

16<sup>c</sup> N “लगावमले, O “भसले. — B गाल-  
लजए, N लक्खिवज्ज — B निंसुयं, P  
omits.

16<sup>d</sup> A महुवेहि, B महरहि, P महुयहि, W  
भमरेहि, N भमलेहि, OR भसलेहि —  
B हाहि वि, P दोसु वि, W दोहि वि,  
N दोहि सु, O दोहि वि, R दोहि चि,  
T दोहिद. — B सदिसा. — N लगेहि,  
OR लगेहि, T लेगेहि — A omits  
व; S अ.

16<sup>e</sup> NR यङ्को, O का — AB हं, P omits  
— B वड्ढावओ, PW वड्ढावउ, N व-  
ड्ढाविदो — P को, NR यङ्का —  
AOT वि, NRSU omit. — B वड्ढाविद,  
P वड्ढाव, W वड्ढाविआ, N वड्ढाविदा,  
S “यआ

16<sup>f</sup> ABPW पुण — W दो, N दुवो, O

कावेसुं कन्दलिदकन्दप्पकोअरइदरइअखरइदकरइचरइमं सिण्णिच्चव-  
न्धवं वसुंधरापुरंधीए पसारिदप्पसदिप्पमाणेहिं अच्छीहिं महूसवं  
जधिच्छं पेक्खदु देवी'।

देवे। जधा णिवेदिदं वन्दीहिं पञ्चा जेव मलआणिला'। तथा हि'।

दुए — U अन्ध, O transposes खुट्टा  
अन्धे — ABOBSTU खुट्टाविआ, PW  
खट्टाविआ. — O इमेहिं के'. — B कं-  
रणचं' — Mas. 'रणया'. — B 'दंढेहिं  
— BWRSTU वंदीहिं.

16<sup>a</sup> AWR विभ्रममरुट्ट. — APWOT 'प-  
भट्टावजं, B 'परिवत्तयं, N 'पभट्टा वं, R  
'पभट्टाविजं, SU 'प्यवट्टावजं — A त-  
रणायं, W तराणायं, T तरट्टियां, U तर-  
लच्छायं. — B 'भारुयंदोलिदलता', P  
'भारुदोलियकणिलदाण्यणायं, W 'दो-  
लिदचंदणलदाण्यणायं, SU मलभा-  
णिलंदोलिमलदलदाण्यणायं, T मल-  
भाणिलंदोलिअलदाण्यणायं — AWNOR  
'पयंवि', B 'पयंविता', P खोरपयंवि-  
दयंपयंवि, S 'पयंविअ', T 'पयंविअ', U  
'पयंविअपयंवि. — A कलकंठकंठकं-  
दलसु, B कलकंठकंठकंदलसु, P कलपठ-  
कंदेसु, W कलकंठकंठकंदेसु, N कलकंठकं-  
ठकंदेसु, O कलकंठकंदेसु, R कलकंठ-  
कंठकंदेसु, S कलकंठकंदलसु, T कलकं-  
ठकंदलसु, U कलकंठकंठकंदलसु. — A  
किदकदप्पकोअरइदरइअखरइदकरइचंदिमं, B  
कंदलितकंदप्पकोअरइदरइअखरइदकरइचंदिमं, P  
कंदलितकंदप्पकोअरइदरइअखरइदकरइचंदिमं, W  
कंदलितकंदप्पकोअरइदरइअखरइदकरइचंदिमं, N  
कंदलितकंदप्पकोअरइदरइअखरइदकरइचंदिमं, O  
कंदलितकंदप्पकोअरइदरइअखरइदकरइचंदिमं, R  
कदप्पकोअरइदरइअखरइदकरइचंदिमं,

SU कंदप्पकोअरइदरइअखरइदकरइचंदिमं, T  
कंदप्पकोअरइदरइअखरइदकरइचंदिमं. — ABW  
णिच्छ. — NR 'दंधु — A 'दसुधा',  
O वसुधा. — B 'पुरंदीए, T 'पुरंधीए  
— BWO ता वि'. — A विळरिय  
हत्थसुणसारिय पसइसरिच्छेहिं अच्छीहिं, B  
वित्थारिय पसइपमाणणिच्छायं, P पसारि-  
इयमाणलोयणो, W वित्थारिदपसइपमा-  
णणिच्छायं, N वित्थारिअपसइइयमाणो अ-  
च्छायं, O वित्थारिअपसइ, R वित्थारिअ  
पसइइयमाणो अच्छायं, SU पसारिअपस-  
इसरिच्छेहिं, T पसारिअपसारिसरिच्छेहिं.  
— BPW महोळवं, N मनुस्सवं, STU  
वसंतमनुस्सवं — AP लहित्यं, BWOR  
STU लहित्यं, N लहित्यं — ABPWOS  
पेच्छ, RTU पेच्छदु. — ABPWNOSU  
omit देवी

16<sup>a</sup> A देवी राखानमाह — AWO जहा,  
PSTU जहा, PNR add किल — B  
णिदेविदं, STU 'दिजं. — BWRS  
वंदीहिं, T वंदीहिं; A transposes वे'  
णि'. — A तहा व'. — APWOR  
पभट्टा, B पयज्ज, N पयज्जो, S तह  
पयज्जदित, TU तह पयज्जदित — AW एजेव,  
B एजेव, P यिव, N एजेव, O एजेव, R  
एजेव, STU एजेव — NS 'लो.

16<sup>b</sup> APNR तथा हि, BWO तथा अ, ST  
तह हि, U omits



लङ्कातीरणमालिआतरलिखो कुम्भुभवस्सासमे

मन्दन्दोलिअचन्दणहुमवणा कप्पूरसंपक्खिणो ।

कङ्केलीकुलकम्पिणो फणिलआणिप्पट्टणट्टावआ

चराइं चुच्चिअतच्चवस्सिसलिला वाअन्ति चेत्ताणिला ॥ ११ ॥

अवि अ' ।

माणं मुञ्चह देह वल्लहजणे दिट्ठं तरङ्गुत्तरं

तारुखं दिअहाइ पच्च दह वा पीणत्थणुत्थम्भणं ।

इत्थं कोइलमञ्जुसिञ्जिअमिसा देवस्स पञ्चेसुणो

दिखा चेत्तमहूसवेण सहसा आण व सव्वंकसा ॥ १८ ॥

विदूषकः । भो तुम्हाणं सव्वाणं मज्जे अहं एक्को कालकवरिओ' । जस्स मे ससुरससुरो परचरे पोत्थअभारं वहन्तो आसि' ।

17<sup>a</sup> U 'माणिआ'. — BPSTU 'तरलणा. —

A कुम्भभयस्सासम, B कुम्भभ, W कुं-  
भोम', SU कुम्भभयस्ससमे, T कुम्भुभु

17<sup>b</sup> ABPWOR 'दोलिद', N 'दोलित'. —

A 'चंदल'. — WNOR 'लदा. — P  
'सचमिणो.

17<sup>c</sup> A कंकेलो, BPNR कंकोलो. W कंको-

ल्लो, S कंकोलिकनअपणा. T कंकोलफल',  
U तङ्कोलिकन'. — ABPWONOR 'ल-

दा. — P 'णियट्ट', N 'विण्णट्ट', O  
'विण्णट्ट', STU 'णिज्जिद'. — T 'ण-

ट्टाविआ

17<sup>d</sup> B चुंदु — ABPWOR चुच्चिद'. — B

'तययचि', PT 'तंबयणि', SU तंबयणि.

— STU आअंसि.

18<sup>a</sup> APW मुंचद, BNOR मुंचध. — A धे-

हि. — B दिट्ठो, W दिट्ठं, N दिट्ठो. —

A तरंगोलरा, O तरंगालहं

18<sup>b</sup> B दिव, APWNOR 'हाइ'. — BP योडु.

— ABNORT 'त्यण', P 'तवे'. —

B 'हुंभणं

18<sup>c</sup> W इत्थो — BP 'मुंज'. — ART 'सिं-

कण', B 'संजण', P 'सजिण', N 'सिं-

कण', O 'सिजिद'. — N मिसाह्मस्स,

R देवस्स

18<sup>d</sup> P 'महूसावण, N चेतमहूस्स'. — R भु-

भणो instead of सव्वा — N भाणं,

SU भाणं, T अणो क — B कव्वंकसा.

18<sup>e</sup> A ततो विदूषकः भो भो, T omits भो;

U अहो. — W सव्वेसिं. — A अहं

कजेव, STU अहं किल — A omits

यङ्को; BPW यको, SU यको यव. — A

कालकवरिदो, T कालकवरिदो पंडियो.

18<sup>f</sup> A छदो ममावि य, O मम, SU मम. —

A सुस्सरस्स सुस्सरो, B ससुरस्स ससरमो,

P ससुरयस्स ससुरव, W ससुरव, O ससु-

रस्स ससुरो, R ससुरसुरो; SU add वि.

A पंडिआचरे, BPWO परचरेडु, NR

वेडो । विह्वल' । तदो आगदं दे परिडच्चं परंपराए' ।

विदूषकः । सक्कोधम' । आ दासीए धूदे भविस्सकुट्टिणि णिल्लकखणे विअ-  
कखणे ईदिसो अहं मुखो जेण तए वि उवहसीआमि' । अस्सं च' । रे  
परपुत्तविट्ठालिणि भमरटेण्ठे टेण्ठाकराले तुडिदसंघडिदे परंपरा परिड-  
च्चस्स महं किं दूसणं आसि' । पेक्ख अकालजलदवंससंभूदाणं परंप-  
राए परिडच्चं' । अध वा हत्थे कक्खणं किं दप्पणेण' ।

पंडिअघरे, S परदे चरंमि, T पंडिअघर,  
U परघर — A पोत्थिआइ, B पुत्थिआइ,  
याइ, P पोथआइ व, W पोत्थाइ, N  
पोत्थिआइ, O पोत्थाइ, R पुत्थिआइ, S  
पोत्थिआइ, T पुत्थिअभारे, U पोत्थिअभार  
— BWO वर्ततओ

18<sup>3</sup> SU विचलया — A विह्वल प्राह

18<sup>4</sup> A कमागदं दे पंडितणं. B यत् कमागदं ते  
चं, PWO कमागदं दे चं NR आगदं  
दे अखण्ण पंडितणं (R 'अत्तण'), T दे  
पंडिअत्तण परंपराए आभदं अकालजलदव-  
संभूदाणं परंपराए पंडिच्चं अहं वा हत्थ-  
त्थमि ककणे किं दप्पणेण see L 15<sup>9</sup>, 10.

18<sup>5</sup> A सक्कोय प्राह

18<sup>6</sup> APNORSU आः, T आम — A आ-  
सोसुदे, B धूए, P पुत्ति, N पुत्तो. ORU  
धोए, T धुत्ते. — A भवस्ससिक्क, OR  
'सुट्ठिणि, SU add रक्खालोद्विणि — A  
omits शिल्ल, P शिल्लकखण्णकखणे —  
B omits विअकखणे WR अविअकखणे.  
— B ईदिसो NRSTU ईदिसो, O दे-  
दिसो — BPWNORSU इ — P सु-  
वा — BWO ज. N omits, R जो —  
N तुण, ORSTU तुण — WT omit

वि — A 'हासियामि, B 'हसियदि,  
PRSTU 'हसिज्जामि, N 'हसिज्जइ

18<sup>7</sup> A अख च पुनर्विदूषकः, OT अख अ

18<sup>8</sup> STU omit रे, NOR रे — B पुपुत्त-

विट्ठालिणि, O 'विट्ठालिणि, S 'विट्ठालिणि

— After पर P adds कोससत्थचट्ठिणि,

R adds रक्खालोद्विणि, STU add को-

सवट्ठिणि. — A भमण्ठिडे, N भमण-

ण्ठिडे, OT भमर, SU 'डंटे. — N दूत्त-

णिण्ठे टेण्ठाकराले, O टेठा, T टेठा. —

After टेठा N adds कोससत्थस्सापहा-

रिणि, R add कोससत्थस्सापहारिणि, T

add रेक्खालोद्विणि — A 'चट्ठिदे, B तुट्ठिदे,

P तुट्ठसंघडेवो, W तुट्ठसं, NR तुट्ठसं,

O तुट्ठसं — ABPWNOR omit

पर-आसि, T omits मह.

18<sup>9</sup> ABPWNORT omit — S पेक्ख —

SU 'जलदस'. — U 'व्वस्स.

18<sup>10</sup> T omits, see 1 18<sup>6</sup>. — B अहा,

PWNORSU अह. — S व — After

वा U adds रत्थारोहिणि मेहुजोहिणि

— B हत्थमि, R हत्थ, S हत्थमि, U

हत्थत्थमि — ABRSU ककणे. — A

ता किं — N दप्पणेण पेक्कोअदि, O

ट' सक्किज्जदि. R ट' पेक्किज्जदि

विचक्षणा । विभाव्य<sup>11</sup> । एवं खेदं<sup>12</sup> । धावन्तस्स तुरंगमस्स सिग्घत्तणे किं सक्खिणो पुच्छीअन्ति<sup>13</sup> । ता वसअ वसन्तं<sup>14</sup> ।

विद्वेषकः । कथं पञ्जरगदा सारिआ विअ कुरूकुराअन्ती चिट्ठसि<sup>15</sup> । ए किं पि जाणसि<sup>16</sup> । ता पिअवअस्सदेवीणं पुरदो पढिस्सं<sup>17</sup> । जदो ए कात्थूरिआ कुग्गामे वणे वा विक्किणीअदि ए सुवखं कसवट्ठिअं विणा कसीअदि<sup>18</sup> । इति पठति<sup>19</sup> ।

फुल्लुङ्करं कलमकूरसमं वहन्ति

जे सिन्दुवारविडवा मह वल्लहा ते ।

18<sup>11</sup> ASTU omit

18<sup>12</sup> ABNORSU यत्थं, T पेच्छ यत्थं —  
ABN खेदं, STU यदं.

18<sup>13</sup> ABPWNOE omit धावन्तस्स — AB  
PWOE तुरंगमस्स. — A सिग्घत्तण. —  
A पुच्छिज्जति, B पुच्छिज्जमि, P पुत्थि-  
यन्ति, WOSU पुच्छिज्जति, N पुच्छिभन्ति,  
R पुच्छिभन्ति, T पुच्छिज्जति

18<sup>14</sup> A तथा त्वं यदि पंडितो सि ता वसय  
वसदं, T वसदमं

18<sup>15</sup> ASTU omit कथं, P तुमं, NR तुमं उण,  
O कथे. — W पंजरि. — P गद,  
WSTU गमा. — BPNOR सारिअ च्छय, W  
सारि च्छ, STU विअ सारिआ. — W  
कुरूकुरयन्ती. STU चिरं घुग्गुरा (T घु-  
ग्गुरावन्ति). — A पुरो चिट्ठसि.

18<sup>16</sup> BW omit. — SU ए हु किं पि तुमं,  
'T ए किं वि तुमं — NR जाणेहि.

18<sup>17</sup> B पियवस्स, NRSU पिअवअस्स देवीए  
(S adds अ), T देवीए पुरो — A प-  
ढिस्सं, P पढिस्सं, SU पढिस्सं. T पढिस्सं.

18<sup>18</sup> A जदो ककूया गामे ए, S ककूया, T  
कंपूरिआ-ए, U ककूया ए. — BW  
गामे, P गामावणे omit ए; ASTU  
omit एणे ए. — A विक्किणीयदि, W  
विक्किणीयदि, T विक्किभदि. — W खेदं,  
STU ए अ. — W सुवखं जं. — A  
कसवट्ठय, B कसवट्ठयि, P कसवट्ठयं, S  
वट्ठयं, T कसवट्ठयि, U कसवट्ठय —  
N विजापट्टए क, R पट्टए क. — O  
त सुवखं जं कसवट्ठे विज्जहए ए चरि-  
यो जा पदि रंजेदि तं पठिअं जं समाहुं  
पठोअदि instead of ए सु-कसोअदि,  
see 1 19<sup>7</sup>.

18<sup>19</sup> A ततः पठति विद्वेषकः, P ततः पठति,  
NOE राजा पिअवअस्स ता (N omits  
ता) पठ (O भागव) सुणीअहु (N 'दि)  
विद्वेषकः पठति

19<sup>a</sup> A फुल्लुङ्करं, BN फुल्लुङ्करं, P फुल्लुङ्करं,  
SU फुल्लुङ्करं. — TU कमल. — STU  
'विह.

19<sup>b</sup> N विष्णु — RSU ३.

जे गालिअस्स महिसीदहिणो सरिच्छा

ते किं च मुद्धविअइल्लपसूणपुञ्जा ॥ १९ ॥

विचक्षणा । विहस्य<sup>१</sup> । शिअकन्तारत्तणजोग्गं दे वअणं<sup>१</sup> ।

विदूयकः । ता उआरवअणे तुमं पढ<sup>१</sup> ।

देवो । किंचित्स्मित्वा<sup>१</sup> । सहि विअक्खणे अम्हाणं पुरदो तुमं गाढकइत्तणेण गबुत्ताणा होसि<sup>१</sup> । ता पढ संपदं अज्जउत्तस्स पुरदो सअंकिदं किं पि कइं<sup>१</sup> । जदो तं कइं जं सहासुं पढीअदि तं सुवणं जं कसवट्ठिआए शिण्डइदि सा घरिणी जा पदिं रज्जेदि सो पुत्तो-जो कुलं उज्जलेदि<sup>१</sup> । विचक्षणा । जं देवी आणवेदि<sup>१</sup> । इति पठति<sup>१</sup> ।

19<sup>a</sup> AO गालिअस्स, P गालिअस्स — B म-  
हसो — R "हहिणो — T हरि-  
क्या

19<sup>d</sup> T विअकोल

19<sup>i</sup> A विहस्य ग्राह, NE omit.

19<sup>o</sup> APOR "कन्तारंजण", B "कन्तारपुण", N  
शिअकन्तारंभण", U "कन्तार". — O  
"कोमं"

19<sup>s</sup> BW किं पि, O किं च instead of ता  
— ABPWOSTU उदार". — BSTU  
"वअणा — W तुमं पि, U omits —  
APORSTU पढ

19<sup>t</sup> A अथ देवो विहस्य किंचित्नामाह, B किं  
च स्मित्वा, S omits किंचित्

19<sup>v</sup> STU omit सहि, P अह — A अम्ह,  
STU अह — A पुर. — P तुवं, NR  
तुमं — ANOE गार्द — A "कइत्तणे,  
P "कइत्तणे — A गउत्ताणा, B उत्ताणा,  
P उत्ताणा, W उत्ताणो, N उत्तिखा, O  
उत्ताणोत्ता, R उत्तिखा S ग उत्ताणा —  
W भोदि

19<sup>w</sup> W omits ता. — A पठसु, ORSU पठ.  
— BWNOR "कइं — BWO omit  
किं पि — STU किं वि सभं क-  
व्यकथं

19<sup>x</sup> ANRSTU omit जदो, B पतः. — N  
omits तं कइं. — APOSTU सहासु,  
BW सभाय, NR सहाय — AOE  
पढो, BN पठि, STU पढो — O  
omits तं सु-रजेदि, see : 18<sup>10</sup> — A  
कसहे, N कसवट्ठिण, R कसवदे, ST  
कसणपट्टय, U कसणपट्टय — A शिव-  
इदि, BW शिवइदि, P शिवहेदि, NR  
शिवहेदि, STU कसोअदि — AB  
घरणी — NR पिअं, STU पइ  
रजेइ — ABPW omit सो-उज्जलेदि  
— N उतो, T पुत्तभो. — STU उ-  
ज्जलेइ

19<sup>y</sup> S आणवेइ

19<sup>z</sup> APNR omit इति, BWOSTU ति —  
A पठदि विचक्षणा.

जे लङ्कागिरिमेहलाहि खलिआ संभोअखिखोरई-

फारुप्फुल्लफणावलीकवलणे पत्ता दरिद्वत्तणं ।

ते एणिहं मलआणिला विरहिणीणीसाससंपत्तिणे

जाआ झत्ति सिमुत्तणे वि बहला तारुखपुखा विअ ॥ २० ॥

राजा । सच्चं विअकवणा विअकवणा चदुरत्तणेण उत्तीणं विचित्तदाए रीदीणं । ता किं अखं कइचूडामणित्तणे ठिदा एसा ।

विदूषकः । सक्कोधम । ता उज्जुअं जेव किं ण भणीअदि अच्चुत्तमा विअ-  
कवणा कवम्मि अच्चहमी कविञ्जलो बम्हणो त्ति ।

20<sup>1</sup> A \*मेखलादि, WR \*हि, O \*लिहि —  
ABWNOR खलिदा, P खलदा, SU  
खलिआ — N \*विणोरई

20<sup>2</sup> APWB फार — APWNRT \*फुल्ल\*.  
— B \*कणावलीकमलणे, P \*कवलिदा,  
S \*कवलणे. — B दलिदत्तणं.

20<sup>3</sup> B विरहणी. — N \*खोसास, O \*वि-  
सास, SU \*विस्वास\*.

20<sup>4</sup> APWNORT जादा, B जाद जजति, O  
दसति — N पि — AP धहुना

20<sup>5</sup> A राजानतरोत्त निगम्य, STU राजा वि-  
हस्य — A सच्चं २, STU सच्चह —  
A विपक्कणा । तथा विपक्कणा, PN  
वि\* once \*only, STU वि\* वि\* एव  
— B चदुरत्तण, P भग्गो चदुरत्तणं  
भत्तस, W चदुरत्तणे, N चदुरत्तणे.  
S विच । उत्तरणेण, TU चदर —  
A सत्तीणं, W चदुरत्तीण, N उत्तिण,  
R उत्तिणा — A वयणविचित्तदाए  
य, B ता किं पि अखं विचित्तदाए, P  
विचित्तदा ता भज विचित्तदाए, W ता  
अ किमणं चदुरत्तणविचित्तदाए, NR  
omit वि\*, O ता किं अण वि\*, T वि-

दत्तदाए — ABPWNOR omit रो-  
दीण, T रीदीणं. Here A inserts सु-  
कइणं पि सुकई विपक्कणा, B कइणं  
सुचइ ति, P कइण सुकइ ति, W सुक-  
इणं पि सुकइ ति, NR कइणं पि कइ,  
O कइणं वि कइ ति.

20<sup>6</sup> BPO omit — A ता भग्गइ, W किं  
भग्गइ omits ता. — A सुकइ, W सुक-  
इचूडामणे, S कइचूड — ST ठिदिदा,  
W ठिदाए. — NR omit एसा. — Here  
A inserts देवी सुत्वाह । अं देवेण नि-  
दिदुदं तत्तणेव, BNOR देवी विहस्य क-  
वि(NR \*इ\*)चूडामणित्तणे (B \*येण) ठि-  
दा एसा, P देवी विहस्य कइचूडामणित्तणे  
स्थिता एसा देवी विहस्य महोयसंस्सरई  
एसा, W देवी भज किं एदं महोयलस-  
रस्सई एसा विपक्कणा एव देवी विहस्य  
कविचूडामणित्तणेण ठिदा एसा

20<sup>7</sup> A सक्कोधमाह

20<sup>8</sup> A उज्जव B छेव, P देव, W छेव, N  
उज्जव, O छेव. R लच्च STU मच्च.  
— APWT भग्गइ B भिग्गइ NR भ-  
देवीए. OS भग्गइ — A अच्चताथमी.

विषयः । अज्ज मा कुप्प' । कव्वं-जेव दे कइत्तणं पिसुणेदि' । जदो क-  
नारत्तणणिन्दणिज्जे वि अत्थे सुचमारा दे वाणी लब्धत्थणीए विअ  
एक्कावली तुन्दिलाए विअ कच्चुलिआ काणाए विअ कज्जलस-  
लाआ ण सुट्टदरं रमणिज्जा' ।

विशेषकः । तुज्ज उण रमणिज्जे वि अत्थे ण सुन्दरा सहावली' । कणअ-  
कडिसुत्तए विअ लोहकिङ्किणीमाला पडिवट्टए विअ तसरवि-  
अणा गोरङ्गीए विअ चन्दणचच्चा ण चङ्गत्तणं अवलच्चेदि' । तथा  
वि तुमं वखीअसि' ।

B अच्चाधमो, P अर्चताधम्मो, W अ-  
च्चाधमो, N अच्चाधमो, O अच्चाधमो. —  
BNB कविज्जल, STU कविजलो — AW  
कविजो. — A adds देवी । अथ कि ।  
यद् महायत्तल्ल सरस्सव विषयस्यया com-  
pare FW I. 20<sup>a</sup>.

20<sup>a</sup> A जदो कव्वं, B कविदं, T कःपकः-  
वं — ABWN ज्जेव, P ज्जेव, O जे-  
व, R ज्जेव, SU ज्ज, T ज्जेव ज्ज-  
PNRSTU omit दे — BW कवि-  
— B पिसुणेदि, STU पिसुणे

20<sup>a</sup> A कतारंजणजोणे विज्जे, B विज्जंतारत्तण-  
विदिज्जिज्जे, P निज्जंतारत्तणो विदिज्जिज्जे,  
W विज्जंता\*, N विज्जंतारत्तणजोणे  
विदिज्जिज्जे, O विज्जंतारत्तणजोणे विदि\*,  
R विज्जंतारत्तणजोणे विदि\* — ATU  
omit वि, BP व, S अत्थे वि — AP  
सुचमारा, B सुचमारा, W सुचमारा, NR  
सोमारा, STU सुचमाला omit दे —  
A कथा । संवत्थनीए विषय एकाउली । त-  
था । तुदि\* — BW तुदिजाय, N तुदि-  
जाजाय, R तुदिजाजाय O कह्मकेसाय  
विअ मालदोकुसुममाला तुदिजाय, U omits  
तु विअ. — B कुवसियाय, NR कं-  
-

लिआ कदिद (N कडिद\*) केसाय (E \*उ-  
आय) विअ मालदोकुसुममाला, O कं-  
लिआ डेराय विअ कठक्कविअमो — A  
तथा कथाय, N कथाय, STU काथाय.  
— B वि — A अंजणसिलाया, B \*सि-  
लाया, T \*सलाहा — A omits उ-रम-  
णिज्जा — P omits य, BWO सु\* य.  
— B सुट्टदरे, P सुट्टदरं, W सुट्टदरं, N  
सुट्टदरं, O सुट्टदरं, RU सुट्टदरं, T सु-  
ट्टदरा — Before र\* BWNOR  
add मादि — S रमणिज्जालंविअ

20<sup>a</sup> AB तुज्ज. W तुज्ज — A पुण — A  
ज्जेव, P विष instead of वि — A  
STU omit य — STU असुदरा.

20<sup>a</sup> A \*सुत्ते — WN किंकरा\* — BWO  
\*मालिआ — A पट्टपट्टपट्ट, B पट्टपट्टि,  
P पट्टपट्टे, W पट्टपट्टे, N पट्टपट्टाय,  
O पट्टपट्टे R पट्टपट्ट, T पट्टपट्टपट्ट-  
— N इत — AWO टहरि, B त-  
हरि, P हरि, T तितर, U तरंहर-  
— T गोरिय — W विव — B चं-  
दखरच्छा. — ABPWNORT चारत्तं  
— STU अल्लेवेव

20<sup>10</sup> A तथा, NR तथा, STU तह. — A

विचक्षणा । अज्ज मा कुप्प<sup>11</sup> । का तुम्हेहिं समं पाडिसिद्धी<sup>12</sup> । जदो तुमं  
खाराओ विअ खिरक्खरो वि रदणतुलाए णिउञ्जीअसि<sup>13</sup> । अहं  
उण तुला विअ लद्धक्खरा वि ण सुवस्सतुलये णिउञ्जीआमि<sup>14</sup> ।

विदूयकः । एवं मं हसन्तीए तुह वामं दक्खिणं च जुहिट्ठिरजेट्ठभादर-  
णामहेअं अङ्गं तडत्ति उप्पाडइस्सं<sup>15</sup> ।

विचक्षणा । अहं पि उत्तरफग्गुणीपुरस्सरणक्खत्तणामहेअं अङ्गं तुह त-  
डत्ति खरिडइस्सं<sup>16</sup> ।

राजा । वअस्स मा एवं भण<sup>17</sup> । कइत्तये ठिटा एसा<sup>18</sup> ।

omits वि. — B तुवं, NR तुमं, STU

इत्थं. — N वखिअसि, U वाखी आसो

20<sup>11</sup> ABPWSU omit मा कुप्प

20<sup>12</sup> B तुम्हे, PW तुम्होहि, SU तुम, T तु-  
म्हहिं — NR सद्ध, STU omit; APW  
समं अम्मायं — A पडिसिद्धा, P पडि,  
N 'सिद्धिआ, T पडिपत्ता

20<sup>13</sup> A यदो. — BW तुवं, NR तुमं. — R  
omits खा विअ. — NSTU omit वि.  
— ABPWNRSTU रक्षणा, O रण.  
— W 'तुल्लाय, SU 'तुल्लये — P  
णिङ्गुलीयसि, S णिउज्जोआसि, U णि-  
उज्जो.

20<sup>14</sup> S omits — ABW पुण, R दुण. —  
BPWNOR तुल ख, U omits. — B  
सद्धभक्खरा, T सद्धल्लक्खरा तुला विअ.  
— N omits ख. — A सुवस्सलवेणावि, B  
सुवस्सतया । तोलणेण नउजो (illegible),  
PWOR सुवस्सलवे, N कप्पासतुलये; PWR  
add वि — A पुंजामि, B see above,  
P णिकुविज्जियामि, N णिउंजिआमि,  
TU णिउज्जो.

20<sup>15</sup> ण वि सक्को — BRSU वल्लं —

BPWNOR मह भणंतोए, T उवस्सतोए

omits तुह — A व, P वा, OU अ,  
NR omit व — A जुहिट्ठल, B जु-  
हिटर, WO जुहिट्ठल, NSU जुहुट्ठिर,  
R जुहिट्ठिर. — ABWR 'भाभर, P  
'भादुयो, N 'भाडा, STU 'भादु —  
ABPWNR 'धेअं. — ANOR अंगजु-  
अलं — A अडत्ति, B तडत्ति, POR  
STU omit; N अडत्ति — A तोहिस्स  
P खंदिस्सं, W उप्पाडयस्स, STU ख  
इइस्सं

20<sup>16</sup> P omits विअ. — ABPSU omit  
अहं पि; P inserts तद्ध; W तुम्ह पु  
यो वं omits पि; N ता अहं पि, O वि  
— A उत्तय, P 'पुरस्सरां omits खक्ख  
त, O 'पुरत्थिम. — ABWNOR  
'धेअं. — A अंगुगुलं, N अंगुजुअलं —  
ABPW omit तुह, O ते — APO  
तडत्ति, B तडत्ति, NR अडत्ति, STU  
omit — S पादइस्सं, TU छेदइस्सं.

20<sup>17</sup> B खइस्स — ABPWOSU omit मा  
भण, NR omit एवं; T जेअं

20<sup>18</sup> P अणुक्खइत्तये W कयत्तये, SU कं

विदूषकः । सकोथम्<sup>19</sup> । ता उज्जुअं जेव किं ए भणीअदि अम्हाणं चेडिआ हरिउड्डणन्दिउड्डपोट्टिसहालप्पहुदीणं पि पुरदो सुकइ स्ति<sup>20</sup> । ज्ञान पां-  
क्रामति<sup>21</sup> ।

विचक्षणा । विहस्य<sup>22</sup> । तहिं गच्छ जहिं मे पढमसाहुलिआ गदा<sup>23</sup> ।

विदूषकः । वलितयोधम्<sup>24</sup> । तुमं उण तहिं गच्छ जहिं मे मादाए पढमा द-  
न्तावली गदा<sup>25</sup> । ईदिसस्स राउलस्स भइं भोदु जहिं चेडिआ ब-  
म्हणेण समसीसिआए दीसदि मइरा पम्भगवं च एकस्सिं भणइए क-  
रीअदि कसं माणिक्कं च समं आहरणे पउक्कीअदि<sup>26</sup> ।

द्वन्द्वद्वयमित्ये, T कश्चिद्वयमित्ये —  
B योविदा, WN छिठिदा, O परिधि-  
द्विदा, T छिठिविदा

20<sup>19</sup> A स पाद

20<sup>20</sup> NR omit ता — AP उज्जयं — A  
उज्जेव, B जेव, P ज्येव, W ज्येव, NR ता,  
O ज्येव, STU एव. — A भणइं,  
BNOR भणइ, PS भणइ, W भणइ  
राजा, T भणवि — SU जेहो — A  
हरयट्ठनं पियट्ठपादिसयपुभुदोणं पि वज्ज-  
यारासय्यं भत्तोनामपि कवोनां, B हरिउड्डनं-  
दियट्ठपोट्टिसहालप्पहुदीणं, PW हरिउड्ड (W  
“हु”) यंदियट्ठपोट्टिसहालप्पहुदीणं, N हरिभा-  
ट्ठपदिअंदपोट्टिसहालप्पहुदीणं O हरिउ-  
छणंदिउछं R हरिअद्वनंदिअंदपोट्टिसहालप्पहुदीणं,  
STU हरिउछंसिउछि (S “छो”) ओट्टोस-  
(T “अंदिउ”) पालितअचंपअराभमल्लसेह-  
राणं (T “मल्लअंदिउ”) omit पि —  
A मध्ये, BW पुरउ STU मज्जे.

20<sup>21</sup> A राजा एव योदं विदूषकः कष्ट इवो-  
त्थाय परिक्रामति, P राजा एव योदं वि-  
दूषकः परि, W परि राजा एव नैदं  
विदूषकः कष्ट इव सकोथमुत्थाय परि,

R राजा एव योदं विदूषकः सकोथं परि,  
U omits, ST omit इति

20<sup>22</sup> B omits विच. — A विहस्यह, B  
NOR omit.

20<sup>23</sup> N एवं योदं तहि — P गच्छ संवत्सुभ  
— W मे मादाए, STU हे — NO  
पढमा, R पढमा, S पुढमा, T पुढमा, U  
पुढम — A “साहल्लिया, B “साहुल्लो-  
या, P “साहुल्लिया, W “साहोलीया NOR  
साहिआ, S “साहु”, T समुल्लभा.

20<sup>24</sup> A “योवमाह, P विहस्य वलित” /

20<sup>25</sup> W तुवं, NR तुअं — AW पुण, B  
मयु, P पि — STU हे — B मदो,  
P पढमे मादाए, O माराए — A स-  
हमा, BP पढमा, STU omit — T  
गलिदा, U गभा — After गदा A  
adds अण स, W adds अण स.

20<sup>26</sup> P ता हे, O रेदिसस्स, STU ईदिसस्स  
— A रयउ, BPWOR राउ — SU  
होदु — A वमयोहि, WR वमयोण  
O मययोण — A सम पाडिदिउं क-  
रेदि, P समं समसमसांशियाय, N समं  
सोसिआ R समं ससांशियाय, SU सम-  
2\*



विषयणा । इध राअउले तं दे भोदु कएवट्टिदं जं भअवं तिलोअणो सीसे समुबहदि तेण अ दे मुहं चूरीअदु जेण असोअतरु दोहलं लहदि” ।

विदूषकः । आ दासीए पुत्ति टेणदाकराले कोससदवट्टिणि रञ्जालोट्टिणि एवं मंभणासि” । ता मह महाबम्हणस्स वअणेण तं तुमं लह जं फण्णुणसमए सोहअणो दोहलं लहदि जं च पामराहिंतो गलिब-उत्तो लहदि” ।

कोसअ, T समसोसा — STU दोसह-  
— O अट्टिरा. — OU अ. — B एक-  
रितं, W एकस्सि, N एकस्सि, O एक-  
स्सि — A अंदि, W अंदि, N अंदि.  
— A करदि, BWR कोरदि, N किरिद,  
S करोअह, T करह — B कज्जं,  
STU काज. — OS अ — A आह-  
रणेहि, B आहारणे, SU आमरणे. —  
A निउजेदि, N पंजेअदि, S पउज्जो-  
अह, T पउज्जोअह, U णिउज्जोअदि —  
P omits-कज्ज-य”

20<sup>22</sup> A सेटी विहव्याह, BPNR सेटी. — A  
हह हि, BWNORSTU हह, P हह  
— A राजकुले, BPWNOR राजले —  
AN ते, B भी दे instead of दे भोदु,  
W omits दे: P तं हाव, U एव्वं एदं  
दे. — P देउ, O भोदु दे, STU होदु  
— After भोदु A runs. छं अलोपसव  
दोहले हहदि । अणं च । छं भयं ति-  
नोयणो होले वहदि तं ते कंठे च लगिदं  
भोदु. — P omits कंठ, SU “दुअं,  
T “तिअं — P यत्. N omits — B  
तिनोयणा भयव, P भयवात् तिनोयणो  
अहेअर, WO ति अ, STU अ ति-

यअणो — SU सोहए — OSTU  
“हह — B तेणं. — BOSTU omits  
अ, NR च — P ते, O दे मुदे, S  
मुहं ते, T मुहं दे. — B चूरवदु, P चू-  
रिअदु, N चुरिअदु, O चुरिअदु, S चू-  
रीअदु, T चूरवअह, U चूरिलअह. — P  
अलोपय, S अउततक. — B दोहलं, P  
दोहलं W सण्णोणं दोहलं. — ABO  
लहेदि, P लहेदि, N लहेति, SU लहह,  
T लहेह

20<sup>23</sup> ANRS आः, T आम. — A दासोपुत्ति  
भमरट्टिटे टिंटाकराले, S पुत्ति सञ्जालो-  
ट्टिणि एव्वं भणति मं and omits the  
rest — B टंटा, U सञ्जालोट्टिणि टें-  
टा. — ABOE कोससअ, P कोस-  
सअ, W कोससयअ, N कोससअ, T  
कोसवट्टिणि, U omits — BNR “व-  
ट्टिणि, P “वट्टिणि, WO “वट्टिणि. — A  
“तुदिणि, P omits रञ्ज, O “लेट्टिणि,  
T रञ्जालोट्टिणि कोसजुट्टिणि, U रञ्जालो-  
ट्टिणि — A अं एव, NORSTU एव्वं  
— AN omits मं, O मे, STU मं मं.  
— Mas भणति (N भणति).

20<sup>24</sup> O omits ता. — WNSTU मह. —

विचक्षणा । अहं उण तुह एवं भणान्तस्स खेउरस्स विअ पाअलग्गस्स पाएण मुहं चूरइस्सं<sup>20</sup> । अयं च उत्तरासाढापुरस्सरणक्खत्तणामहेअं अङ्गजुअलं उप्पाडिअ धल्लिस्सं<sup>21</sup> ।

विद्वेषकः । सकोपं परिक्रामति जयनिकान्तरे किंचिदुक्तेः<sup>22</sup> । ईदिसं राअउलं दूरे व-  
न्दीअदि जहिं दासी बम्हणेण समं माडिसिद्धिं करोदि<sup>23</sup> । ता अज्ज-

AWOR "हंभयस्स, B "बभभयस्स, P "भंभस्स, SU "ज्जभयस्स — BPWNOR भणियेण — SU दाणि त — P तुमं पि, NE तुअ, T तुमं दाणिं and omits तं — A लहि, W लहह, NR लहहु, S लहेदि — B कयण, R कुणिण, T कयणयो — A लोदियणो, BPO लो-  
ईअणो, STU "जणा — A जणाओ instead of दोहलं, BPO omit, WRT जणाओ, N जओ, S ओ — PON ज-  
हेदि, W लहह, STU लहेदि — BPRT omit च, NO अ, SU वा — B याम-  
रहिंती, S यामराओ, U यामराहिं. — A गालियण, B गलवियणो, PR गलो, W गलोयवणो, N गलिल्ल, O गसद, SU ठुठु, T गदि — S "हेदिल्लो, T "वहिल्लो, U "जलिल्लो — W लहहि, NO लहेदि, STU लहह

20<sup>20</sup> A विचक्षणा विद्वेष वति — AB पुण, N पि उण — P तह, W तुअ, U omits — ASTU omit एव भयंतस्स; BO have ए" अ" after याम". — NE एव — W खेउरस्स — B वि, T उव instead of विअ, U omits — A ययंयानयस्स adds पायेण-धुरिस्सं in the margin. — N पण्य, S पायेण,

TU पावायेहिं — U तुह तुह — A धुरिस्सं, PW धुरिहस्स, SU धुरिस्सं — A adds तथा । उत्तरकमुयापुरस्सरणक्खत्त-  
णयामधेयं अंगं तदिति खंडितं

20<sup>21</sup> S omits च, TU अ — A उत्तरका-  
खनक्खत्तपुरस्सरयामधेयं, B "साढपुरस्सर", P "साढ", WN "साढ", R "साढ". — O "वरदुद", R "पुरयक्खत्त". — BP WNR "धेअं. — A अंगकुगलं, S अं दे, T अंग दे, U दे अंग — STU उप्पाडइस्सं omit धल्लिस्सं, A खियिस्सं, P लिस्सं, N छालि सं

20<sup>22</sup> PWO विद्वेषकः अहं च ते (O तुह) च-  
क्षणा (P ययण) विद्वेषणो (O "यु")-  
ङ्गणयविरट्ठणमंगं खंडिअ धल्लिस्समिति  
सकोपं — ST परिक्रामन् — A किंचि-  
दुच्येवति च

20<sup>23</sup> A इदिसं, PNRSTU ईदिसं, W इदि-  
स्सं — ABFWNR राउलं, O लावलं — W दूरेण, O दूले — A वंदोयदु  
B वंछोपदि, SU वंदिउजद, T वंछोअ  
दि — A जओ, B यहि — BO व-  
म्ह" समं दा" — W वंमणेण — A  
पलपदि, B पदिविओ, PWT पदि". —  
STU करोद

प्यहुदि णिअवसुंधरावम्हणीए चलणसुस्सओ भविअ घरे ज्ञेव चिद्धिस्सं<sup>34</sup> ।

सर्वे हसन्ति<sup>35</sup>

देवो । कीदिसी अज्जकविज्जलेण विणा गोटी कीदिसी णअणञ्जणेण विणा पसाहणलच्छी<sup>36</sup> ।

नेपथ्ये<sup>37</sup>

विदूषकः । ण हु ण हु आगमिस्सं<sup>38</sup> । अखो को वि पिअवअस्सो अखे-  
सीअदु<sup>39</sup> । एसा वा दुद्धदासी लब्बकुच्चं टप्परकखं पडिसीसअं दइअ  
मह ठाणे करीअदु<sup>40</sup> । अहं एक्को मुदो तुम्हाणं मन्ने तुम्हे उण वरि-  
ससदं जीवध<sup>41</sup> ।

20<sup>34</sup> A omits ता — ABORTU 'प्यहुदि  
— A णिययसुंधराए यमणो । म, B वि-  
यवसुंधरायमणोए, P णियवसुंधरानामवम-  
णोए, W णियवसुंधराणामवमणोए, NR  
णिअगेटिणोए वसुंधराणामधेआए यमणोए,  
O णियवसुंधरायमणोए, S णिअवसुंधरा-  
वज्जणो, T णिअघर गदुअ घरणिए वसु-  
ंधराणामधेआए यमणोए, U घरअं गदुअ  
णिअवसुंधरावज्जणो — A चनणन्धुरा-  
ओ, B 'सुसुओ, PW 'सुसुसगो, N 'सु-  
सतुओ, T 'सुसुवो — A णियगेटे, BP  
WO नेहे, NR omit, TU घरए —  
NRU omit ज्ञेव, O ज्ञेव, S एव, T व्य — A चिद्धिस्सं

20<sup>35</sup> A इति श्रुत्वा सर्वे, BNR इति सर्वे, O  
ति सर्वे

20<sup>36</sup> A विभमनेखा, N omits देवो — A  
अज्ज को, NR अज्जउत को, SU को-  
रिखो, T देव कोरीखो — A कपिजनेण,  
N कइजण कइणा, R कविजनेण, STU  
'कइजनेण — B कीदिस, PW को उवा,  
STU कीरिखो — A गणणाण कज्जनेण,  
N गण.शामजणेण, SU अज्जणेण, T

अज्जणेणाअणण omits विणा. — A प-  
साह, PW पसाहणा — S adds अ-  
च्छोण

20<sup>37</sup> NR आकायो, U ने सगर्वे:

20<sup>38</sup> ABPWNRU omit विदू, ST विदू.  
आकर्ष्य खड्गुमान — OT ण हु once  
only — S आगमिस्सं.

20<sup>39</sup> B अखे and omits को वि, A पि —  
P पियवस्सो पियवयस्सेण, W पि वय-  
स्सेण, O वअस्सो, T पिअवस्समस्स, U  
'वअंसस्स — A अखेसियदु, U अखेसणीअदु

20<sup>40</sup> B' इअं, NR अहवा एसा — A WNR  
omit वा, SU खो — A वठकुच्चं, N  
'कुचा, SU 'कुच्चअं, T 'दुच — A ट-  
भज्जण, P ट' पडिन्सोस चा, W ट'  
कडिन्सोस पडिन्सोस, N 'कखा, T ट-  
प्पकखं, U अप्परकख — AB दइय, PW  
दायिय, N देपिअ, R देइअ, S रइअ  
corrected to कदुअ, T धरोअ, U कदुअ  
— P मह चाणे, ST अहमणो, U अ-  
महठाणो, APWNR कीरु, BO पहमण  
कोरदु, ST किरदु, U करिज्जउ

20<sup>41</sup> A अहनेको, B अहनेको — A मुदो

विचक्षणा । मा अणुसंधे<sup>42</sup> । अणुणअकक्षसो क्खु कविज्जलो बम्हणो  
सलिलसित्तो विअ सण्णगुणग्गखी गाढदरो भोदि<sup>43</sup> ।

देवो । समन्तादवलोक्य<sup>44</sup> ।

गाअन्तगोवअवहूपअपेहिआसु

दोलासु विभमवईसु णिविट्ठिदिट्ठि ।

जं जाइ खञ्जिअनुरङ्गहो दिणोसो

तेण च होन्ति दिअहा अइदीहदीहा ॥ २१ ॥

प्रविश्य पटाक्षेपेण<sup>1</sup>

विदुषकः । आसणं आसणं ।

after मन्हे, STU सुञ्जो — BWO तु-  
म्हायं सच्छायं. — A मज्जे, B ज्जेव,  
PW मन्हुमि, O जेव्ज मन्हे, STU omit  
— N तुञ्जे. — A च instead of उण्ण;  
U omits — N विरति. — BPW  
NRSTU 'संभं' — B जौवधं, NOB  
जौवध, SU जौविस्सह, T जौविस्सह —  
APWO add राजा कवि(AW 'ई')-  
जलेण विणा कुदो विभमस्स णिवुदो  
20<sup>44</sup> A हे देवि मा, SU मा थं — AN अ-  
णुसंधेदि, BO 'धेह, P अणुसुंधह, R  
omits; STU अणुणोह.  
20<sup>45</sup> A जेण अणुणयिदुक्कसो, B अणुणोयक,  
O 'क्कसो — APW यु, BOSTU  
omit — A एहो कइँजलो, PW कवि-  
जलभो, OSTU कइँजलो — A दिओ  
instead of बम्हणो, BPWO omit —  
A विभमलेखा । सलोलसित्ता, P 'सलो  
— AO omit विभ — BO 'गठि ख,  
P 'गठो य, AWRNT 'गठो — PW  
add दिट्ठ, NR add खि — A in  
the text only यरो भोदि and adds  
विण गाढयरो भोदि in the upper mar-

gm. — BWOSTU गाढभरो, P गा-  
ढरो, N गाढतरो, R गाढभरो — PW  
NO होदि, SU होह, T होहि —  
NOB add थं दसयौं दौसवु  
20<sup>46</sup> A देवो पुनः, PW विभमलेखा, NR  
omitदेवो — BON समस्तमव, W 'लोकि.  
21<sup>4</sup> B गायति, N गाअन्तगोवअवहूप, O 'गो-  
वह', STU 'तणअवहूप' — A 'पेवि-  
दासु, B 'यकवेसु, PWO 'दासु, N 'पे-  
विआसु, T 'पेविआसु  
21<sup>45</sup> STU दोलासु — APWR 'वदोसु, B  
विभमसहदेसु, N 'वदिसु, O 'लुदासु, S  
'वतोसु, TU 'यसु — B णिविट्ठिदि-  
ट्ठो, N णिसह, R णिसय  
21<sup>46</sup> ABPWNR जादि, AW खादि, BP  
ORU खजिद, N खडिदतुरध. — B  
'संरगरहो  
21<sup>47</sup> N तेणे, RT तेणेव. SU तेणे — ABP  
WNOSU ख, A होदि — P दिवहा, N  
दिभसा — P इह दौह, OT अदिदो.  
21<sup>48</sup> A अथ प्रवीण्य — O नटोवेण  
21<sup>49</sup> A विट्ठं वक्ति — N आसणमासणं दुवारे  
चिट्ठादि मेरवायादो

राजा । किं तेण' ।

विद्वक्त्रः । भेरवाणन्दो दुवारे चिट्ठदि' ।

देवी । किं सो जो जणवअणादो अच्चब्भुदसिद्धी सुणीअदि' ।

विद्वक्त्रः । अध ई' ।

राजा । पवेसअ' ।

विद्वक्त्रो निष्कम्प तेनेव सह प्रविशति'

भेरवानन्दः । किञ्चिन्मदमभिनीय' ।

मन्ताण तन्ताण एं किं पि जाणे ज्ञाणं च णो किं पि गुरुप्पसाआ ।

मज्जं पिआसो महिलं रमासो मोक्खं च जामो कुलमग्गलग्गा ॥२॥

अवि अ' ।

रखडा चखडा दिक्खिआ धम्मदारा

मज्जं मंसं पिज्जाए खज्जाए अ ।

21<sup>3</sup> A राजाह. — N राजा । सपत्तो भेरवा-  
णदो. — T ते, U वेण.

21<sup>4</sup> N omits. — Only O and occasion-  
ally SU have भेरवाणंदो; the others  
read here and in the following मर.  
— A उपवेसदि, B उपविस्सदि, P  
उपविस्सदि, W उपविमदि, R आशेच्छदि,  
STU हवारे चट्ठ.

21<sup>5</sup> N omits. — W राजा — A सो जो and  
omits किं; BPW जो सो — A 'वयणासो,  
P 'वज्जणादो — A अच्चुब्भुदा, B अच्चु-  
ब्भुदा, P अच्चुब्भुय, W अच्चुब्भुय. —  
P सुणीअदि

21<sup>6</sup> A omits विद्व. — STU अह. — APW  
किं, BO ई

21<sup>7</sup> NSU पवेसअ पवेसअ

21<sup>8</sup> B निमृत्त्य, T ततेति निष्कम्प. — STU  
तेन सह. — A प्रविशति

21<sup>9</sup> B 'मंदममि', N 'मंदाहममि'. — NE  
add चटति.

22<sup>1</sup> ABFWO मंतो ख तंतो ख, N मंतो ख  
तत ख, R मंतो ख त्वतो ख. — AN  
हु किं, BPW अ किं, R च किं —  
STU वि. — ABPE जाणं, W ज्ञाण.  
N जाण, O खण्ण — A धाण, W  
जाण — B पि जा, O अ जो किं तु,  
STU वि. — PWRS 'सादा, N सुउ-  
प्पसादो, OTU 'सादो.

22<sup>2</sup> BW पिआसो, PNSU पिआसो — N  
मिहिलं. — T रमासोक्खं. — PN म-  
ज्जामो, O अ जामो.

22<sup>3</sup> A अण च

23<sup>1</sup> P खंडा रंडा, O चटो. APNE दि-  
क्खिदा, B लिक्खिदा, W दिक्खिदा. —  
O धमादिदा

23<sup>2</sup> A मांसं मज्जं, B मज्जं मंसं, T मज्जं

भिक्षा भोजं चम्मखण्डं च सेज्जा

कोलो धम्मो कस्स णो भाइ रम्मो ॥ २३ ॥

किं च'।

मुत्तिं भणन्ति हरिवम्हमुहा वि देवा

झाणेण वेअपढणेण कउक्किआहिं ।

एक्केण केवलमुमादइएण दिट्ठो

मोक्खो समं सुरअकेलिमुपरसेहिं ॥ २४ ॥

राजा । इदं आसणं । उवविसदु भेरवाणन्दो' ।

भेरवानन्दः । उपविष्य' । किं कादहं' ।

राजा । कहिं पि विसए अच्छरिअं ददुं इच्छामि' ।

भेरवानन्दः ।

दंसेमि तं पि ससिणं वमुहावइयं

थम्भेमि तस्स वि रइस्स रहं णहणे ।

संज्ञ. — ABPE का वि. — ABPW  
वा. T संज्ञ.

23<sup>a</sup> B भिक्षा — N भोज. — O संज्ञ. —  
T झेजा

23<sup>d</sup> N कालो — ABPWOR आदि, N भ-  
दि. S होच U द्वाह

23<sup>i</sup> T भवि संज्ञ.

24<sup>a</sup> APO 'बंध्यमुहा, B 'मुहादि, PU व,  
NOR वि, ST संज्ञ. — NET देजा, O  
देव्या

24<sup>b</sup> A उजाणेण, O हाणेण — STU वेद-  
— ARSU 'पढणेण, T 'पढणेण —  
AWORS कदु, BPU कदु. — B  
'किज्जादि, P 'कियादि, NET 'क्किज्जाय.

24<sup>c</sup> B दइवे, P रकेण — A 'दयियेण,  
NET 'दइवेण — B दिट्ठे

24<sup>d</sup> N मोक्खो. — B सुरद. — W 'मुहा-  
रकेण

24<sup>e</sup> ABNRSTU उप. — A omits मइ.,  
B 'खद

24<sup>f</sup> A उपपोस्य भे, B omits भे.

24<sup>g</sup> AWSU कामळं, B कतळं.

24<sup>h</sup> STU वि — T विमसे. — P भत्त  
रियं, SU अच्छरं, T अच्छरिअं

25<sup>a</sup> OSTU वि — T सवय — B वमु-  
धा. — W 'ववच, N 'वतिष्ठं

25<sup>b</sup> B इमेमि, O पंमेमि, T पंवेमि. — AB  
PNR रविस्स, T रहं रइयो — B  
रख SU गहं. — B खहणे, P खमणे,  
ST खहोणे

आणेमि जकखसुरसिङ्गगणङ्गणाओ

तं एत्थि भूमिवलए मह जं ए सन्झ ॥ २५ ॥

ता भए किं करीअदु'।

राजा । विद्वयकं विलोक्य' । वअस्स भए' । कहिं पि अपुबं दिट्ठं महिला-  
रदणं' ।

विद्वयकः । अत्थि एत्थ दक्खिणावधे वञ्छोमं एाम एअरं' । तहिं मए  
एङ्गं कखारदणं दिट्ठं' । तं इध आणीअदु' ।

मेरधानन्दः । आणीअदि' ।

राजा । अवदारीअदु पुस्सिमाहरिणङ्को धरणीदले' ।

मेरधानन्दी ध्यानं नाटयति<sup>10</sup>

ततः प्रविशति यटाक्षेपेण नायिका<sup>11</sup> । सर्वे ऽ वलोकयन्ति<sup>12</sup>

राजा । अहह अच्छरिअं अच्छरिअं<sup>13</sup> ।

25<sup>c</sup> W जकखु, STU खकखुर. — P गण-  
गणाओ

25<sup>d</sup> S वंतिमुवणे, TU एत्थ मुवणे — ABR  
खल्लं, NOSTU खल्लं

25<sup>e</sup> B भएए, S भएादु — A करदु, BW  
कोरदु, P कोरवी, NT करिअदु

25<sup>f</sup> ABPWNOR omit.

25<sup>g</sup> AS omit वअस्स — N तुअ, R तए,  
SU कहेहि, T तुए instead of भए

25<sup>h</sup> S अ कहि, B किमपि, PWO कि पि,  
STU वि — B अउळ, PW अउळ

— STU दि' अ' — A कणा' —  
Ms. 'रअण' — N म' दि' — O

(and R in the translation) adds  
विदु दिट्ठं दाव राजा कहेहि

25<sup>i</sup> N omits — RT omit एत्थ — AB  
PWNOR 'वहे ST 'पहे, U 'पये —  
A वत्ताम, W वत्थोवम, STU व-  
च्छोमो

25<sup>j</sup> N omits. — AO अयुळ, B अउळ  
instead of एङ्ग — W कखाया', STU  
कखआ' — Ms. 'रअण'

25<sup>k</sup> A राजा त — Ms. इह — ST आ-  
णेदु मेरधानन्दो, U भइर' आणेदु

25<sup>l</sup> O आणिअदि. SU omit, T आणिअदि.

25<sup>m</sup> SU omit राजा. — A अवदारीअदु,  
B अवियारिअदु, PW 'रिअदु, NU

'तारोअदु, O 'आरिअदु, T 'अरिदु —  
BPO धरणि', SU मञ्जो', T omits —

APW 'यल्लमि, BNR 'अले. SU 'अले  
25<sup>n</sup> BPSU omit मे' — STU निमोवि-

ताओ ध्यानं ना'

25<sup>o</sup>, 25<sup>p</sup> A कटाक्षेपेण, U 'शत्वपटा' — A  
सर्वे चित्रमव', BR आलो', O सर्वेणव',  
STU सर्वे साम्भवे पप्रति

25<sup>q</sup> A अयह — P अत्यरिय अत्यरिय, O  
अच्छरिअ once only, R अ' once only,  
SU omit, T अच्छरिअ २

जं धोअञ्जणसोणलोअणजुअं लग्गालअग्गं मुहं  
 हत्थालच्चिअकेसपल्लवचए दोलन्ति जं बिन्दुणो ।  
 जं एक्कं सिअअञ्चलं णिवसिअं तं गहाणकेलिट्ठिआ  
 आणीआ इअमब्भुएक्कजणणी जोईसरेणामुणा ॥ २६ ॥

अवि अ' ।

एक्केण पाण्णिणलिणेण णिवेसअन्ती  
 पोत्तञ्चलं घणयणत्थलसंसमाणं ।  
 चित्ते लिहिज्जइ ए कस्स वि संजमन्ती  
 अखेण चङ्कमणओ चलिअं कडिह्मं ॥ २७ ॥

विदूषकः ।

गहाणावमुक्काहरणुच्चआए तरङ्गभङ्गकवअमण्डणाए ।  
 ओल्लंसुओल्लासितणुल्लआए सुन्दरेसइस्समिमीअ दिट्ठी ॥ २८ ॥

26<sup>a</sup> N 'सोणु' — A 'जुग' B 'युज', P 'जु-  
 लं' — A 'लगायलण' B 'भग्गा', R 'ल-  
 वा', STU 'लंवाल' — T 'कम'

26<sup>b</sup> S 'आत्था' — ABPWNORU 'लंबिद',  
 S 'लंबिय' — N 'पल्लभ' — NR  
 'दोल्सति', S 'दोल्सति', U 'दोल्सति'

26<sup>c</sup> ABPWNOR 'सिच' — ABPWO 'स-  
 सिदं', N 'असिदं', R 'वसिदा' — B त-  
 म्हाणकेलिट्ठिदो — APWNORSU  
 'टिदा'

26<sup>d</sup> ABPWRSTU 'आणीदा', NO 'आणिदा'  
 — ABNORTU 'अमुदङ्क', P 'अभविङ्क',  
 W 'अमुदङ्क', S 'अमुदङ्क'

27<sup>a</sup> N 'यङ्कोण' — A 'निवेसिकण'

27<sup>b</sup> A 'पोत्तिल', PWOStU 'वत्थचल', N 'पो-  
 त्तिलभणि' — B 'घणायणङ्गल', N 'घ-  
 यत्थयणस', S 'घणायणयणस'

27<sup>c</sup> APWOR 'लिहिज्जदि', B 'लिहिज्जदि', N  
 'लिहिज्जदि' — O 'व'

27<sup>d</sup> ANORSTU 'चकमणदो', B 'चकमणचल्ल-  
 ददो', P 'णदो', W 'णिदो' — A WNR  
 'चलिद', B omits, P 'चहिद', O 'चलिद',  
 S 'चिठिल', T 'चिठिल', U 'चिठिल' —  
 B 'चिठिल', ST 'कठिल', U 'चिठिल'

28<sup>a</sup> P 'तथा' instead of 'विदू' — B 'होणा-  
 विमुक्का', N 'ह्माणमुक्का', S 'वमुक्का'  
 — ST 'भरणु', U 'भरणु' — STU  
 'गुणजलाए' — NR 'तरणस' — ABW  
 NORSTU 'कलद', P 'किलद'

28<sup>b</sup> APWOR 'उल्लंसुउल्लासि', B 'उल्लंसुउ', N  
 'उल्लंसु', SU 'उल्लासि' — A 'तणुल्लदाए'  
 B 'चणुल्लदाए', P 'चणुल्लभाग', W 'चणु-  
 ल्लदाए', N 'अणुल्लभाग', OS 'थणुल्लदाए',  
 R 'थणुल्लभाग', TU 'तणुल्लदाए' — AW  
 'मिमोच', BR 'मिमोच', ST 'मिमोच', U  
 'मिमोच' — STU 'दिद'



नायिका । सर्वानवलोक्य स्वगतम्<sup>1</sup> । एसो महाराओ को वि इमिणा गुम्भीर-  
महुरेण सोहासमुदण जाणीअदि<sup>2</sup> । एसा वि एदस्स महादेवी त-  
क्कोअदि<sup>3</sup> । अङ्गणारीसरस्स वामङ्गे अकधिदा वि गोरी मुणीअदि<sup>4</sup> ।  
एसो वि जोईसरो<sup>5</sup> । एस उण परिअणो<sup>6</sup> । विचिन्त्य<sup>7</sup> । ता किं ति ए-  
दस्स दइदासहिदस्स वि दिट्ठी मं बहु मखेदि<sup>8</sup> । इति ग्रन्थं वोदते<sup>9</sup> ।

राजा । विदूषकमयवार्थ<sup>10</sup> ।

जं मुक्खा सवणन्तरेण सहसा तिकखा कडक्खच्छडा  
भिङ्गाअट्ठिअकेअअग्गिमदलदोणीसरिच्छच्छवी ।

28<sup>1</sup> A स्वगतं चिंतयति.

28<sup>2</sup> APWSTU एस. — B 'राय. — B व-  
मया — A गभीरसाणेण, B रभीरमह-  
रसरस्स, O 'महुर — B सोह' —  
PNORS 'समुदायण — APNR जा-  
णिवज्जदि, B लक्खियदि, O लक्खोअदि,  
SU णिविज्जज्ज. T मुणिवज्जज्ज.

28<sup>3-4</sup> T omits — B एसा य, R omits वि  
— A एदस्स महारायस्स, B एतस्स. —  
O 'देई, S 'देवि ति, U देवि ति —  
AS तङ्गेनि, P लक्खोअदि, W लक्खोअदि,  
N तक्खिअदि — SU 'गारीसरोरस्स,  
U adds हरस्स, ANOR add विअ after  
अङ्ग. — B विअमदेसु, O वामअङ्गे NR  
omit — AB कधिदा, PSU अकधिदा,  
WNOR अकधिआ — W व' — A  
गौरि ज्जेव, SU देवी गोरी — A जा-  
णोवज्जदि, PW मुणिवज्जदि. NR मुणीअ-  
दि, O मुणिवज्जदि, SU 'वज्ज. — A  
एसो को वि

28<sup>5</sup> N सो रसो. — A omits उण. — B  
परि' एस एव परिपणो.

28<sup>7</sup> A विचिन्त्य नायिका, W omits.

28<sup>8</sup> AON ति, B व, WT omits. — B व-  
स्स. — PWNR मदिआ, OSU व-  
आ. — A 'सहिदस्स, SU 'सहिअस्स,  
T सहिअस्स. — N omits वि. — A  
विदट्ठिओ, P दिट्ठा. — AB omits म  
— SU मखेइ, T मखेइ.

28<sup>9</sup> U omits. — A चत्तं, B ज्ञात्तं, P चं-  
यं कडाअसहितं, NO चत्तयत्तं, R अत्त,  
T तत्तं.

28<sup>10</sup> A विदू' इति, B 'मयवार्थ. — BO add  
यदाय.

29<sup>1</sup> STU सवणन्तरेणि. — A तरसा, NR  
तरसा — S कडक्ख'.

29<sup>2</sup> A भिगाअट्ठिअ, B भिगाअट्ठिअ, P भि-  
गाअट्ठिअ, W भिगाअट्ठिअ, NR भिगा-  
अट्ठिअ, O भिगाअट्ठिअ, S भिगाअट्ठिअ,  
T भिगाअट्ठिअ, — ABFWSTU 'वे-  
ट्ठम', N 'वेअम'. — B 'सङ्कटो, W  
'सरिस्स', NRS 'कई, T 'गनहोणीर-  
रसकई

तं कम्पूरसेणं खं धवलिओ जोणहाइ खं गहाविओ  
मुत्ताणं घणरेणुणं इ कुरिओ जाओ म्हि एत्थन्तरे ॥ २९ ॥

तथैव'। अहो से ख्वसोहा'।

मखे मज्झं तिवलिवलिअं डिम्भमुट्ठीअ गेण्णं  
णो बाहूहिं रमणफलअं वेढिअं जाइ दोहिं ।

एतच्छेत्तं तरुणपसईदिज्जमाणोवमाणं

ता पञ्चखं मह विलिहिअं जाइ एसा ए चित्ते ॥ ३० ॥

विदूषकः । कथं गहाणधोदविलेवणा वि समुत्तारिदभूसणा वि रमणि-  
ज्जा'। अध वा'।

ख्वेण मुक्का वि विहूसअन्ति ताणं अलंकारवसेण सोहा ।

29<sup>a</sup> STU ता — NSTU 'रख — ST गु  
— ABPWOR धवलिदो, N धवलिदो.

— W कुरहावि, RTU जोणहाअ, S  
जोणहाए — STU गु — ABPWORT  
गहाविदो, N गहादो गुदु जाहूय.

29<sup>a</sup> A 'रेणुणि, B 'रेणुय ख, NSTU 'रेणुणे.

— ABPWNOR कुरिदो — Mas  
कादो — A हि.

29<sup>a</sup> AU omit. — BR विदू' तथैव, FW  
विदूषकः तथैव राजा, N विदू', O विदू'  
तथैव S तह अ. T तथैव.

29<sup>a</sup> A omits. — T omits अहो. — B  
उमोए, O इमोए, T एदाए. — WNOR  
ऊअ' — TU add ऐस्स

30<sup>a</sup> AO मज्झ. B उज्जं — A 'अनिदं. B  
'अनयं — A डिम्भ — AW 'मुट्ठीए.  
BNRU 'मुट्ठीए — A गिह्मं, B गिज्जं,  
O गेज्जं S गण्ठं, TU गेयहं

30<sup>a</sup> A बाहूहिं, T बाहूहिं — U अहय' —  
AT वेढिअं. BNU वेढिअं, PWO वेढिअं

R वेढिअं, S वेढिअं दोहि जाइ, ABP  
WNR जादि

30<sup>a</sup> N 'कजेत्तं, U 'कजेत्तं — BR तरुणि.

— T 'पहादि'. — ABW 'किज्जमा',  
P 'विज्जमा', N 'दिज्जमायावमाणं, O  
'दोअमाणोय'.

30<sup>a</sup> N पञ्चखं. — ABPOS मम, W महि.

— AORSTU विलिहिअं, B 'लिहिअं,  
PN 'लहिअं, W लिहिअं. — ABPW  
NOR जादि

30<sup>a</sup> BPNOR omit विदू' — P कथं, STU

कथं — P गहाणा', T गहाअ' — P  
'धाद', N 'धाविद', OSTU 'धोअ', R  
'धोविद' — ANRSTU omit वि —  
SU सनयदारिअ', T समोहारिअ'. —  
B 'जिभूसण, P 'विभूसणा, NOR 'वि-  
दूसणा

30<sup>a</sup> BPWNORSTU अह — SU व

31<sup>a</sup> B मुकाउविमूखिदवेकंयंति — A ऊवेव  
मुताउ, PO का ऊवमुका, NR वे (R ते)

णिसग्गचङ्गस्स वि माणुसस्स सोहा समुम्मीलइ भूसणेहिं ॥ ३१ ॥

राजा । एदाए दाव एदं । जदो ।

लावखं एवजच्चकञ्चणणिहं शेत्ताण दीहत्तणं

कखेहिं खलिअं कवोलफलआ दोखण्डचन्दोवमा ।

एसा पञ्चसेण कट्टिअधणुहण्डेण रक्खिज्जए

जेणं सोसणमोहणप्पहुइणो विन्धिन्ति मं मग्गणा ॥ ३२ ॥

विदूषकः । विहस्य । जाणादि रक्खावादो लुब्धोसोदीरत्तणं ।

राजा । विहस्य । पिअवअस्स कधेमि दे ।

कअमुक्का — A omits वि, N वा, STU छि — PRSTU विष्णु, W वि-  
बुसियति, O अघुह.

31<sup>b</sup> B 'चंसयस्स' — STU वा instead of  
वि — Mss 'मोलादि' — N भूसणादि,  
O भूसणेसुं

31<sup>c</sup> B एषाम तत्तवेत्, P एदाय एदं क्वं दाव,  
W एदाय एव दाव, N एदय दाव एक्कं,  
O एदाय एदं दाव, STU एक्कं एदं ए-  
दाय दाव.

31<sup>d</sup> B यतः, STU omit.

32<sup>a</sup> N लार्जणं — A 'कंकण'

32<sup>b</sup> BW खलिदं, P खलिद, O कज्जिदं, N  
खडिदं, R खडिदं — N कुओल, RSU  
कओल — AU 'कलिभा, NT 'फलए  
— AWO दोहंठ'. — APWNR 'चं-  
डो'. — NST 'यमा, O 'यमा

32<sup>c</sup> AW सधियं, B कट्टियं, PN सज्जियं,  
O कट्टियं, R सज्जियं, SU कस्सिअं,  
— T रचअं — B 'यणु', PN 'ध-  
शुदं, ORT 'धणुदं' — NT रक्खिज्जजई

32<sup>d</sup> A तैखं, P जयं. T जायं — A सोसह'.  
— Mss. 'प्पहुदियो' — A विंधोद.  
B बंधति, W विंधिति, NRSU वि-  
न्धति, O विन्धति, T भिंधति. — B  
मग्गणो.

32<sup>e</sup> A तथा एवं विहस्य, B एवं विहस्य, P  
तदा ततः एवं विहस्य, W एवं ततो  
विहस्य, N एषु एवं विहस्य, T omits.

32<sup>f</sup> A जाणेमि रत्थासु लुंठदि तुह सोदीरत्तणं,  
B जाणए रत्थासु लुंठदि तुह सोदीरत्तणं, P  
जाणादि येव रत्थासु तुह लुंठदि सोदीर-  
त्तणं, W जाणेदि ज्ञेय रक्खावाकाम (वा  
is cancelled) से लुट्ठिज्जइ सोदीरत्तणं,  
N जाणे इकावादे तुह सोदीरत्तणं, O म-  
ख जाणे रत्थासु पनोदुदि ये सुंदेत्तणं,  
R जाणे रक्खावादे तुह सोदीरत्तणं, SU  
जाणे रक्खावाएण तुह सुंदं कयिदं सोदी-  
रत्तणं, T जाणे रक्खावाइअणेष थखिदं  
तुह सोदीरत्तणं

32<sup>g</sup> AN omit

32<sup>h</sup> ABPNSTU कहेमि, O कहामि — A  
से and adds सुणु, BO add तुह.

अङ्गं चङ्गं णिअगुणगणालंकिअं कामिणीणं  
 पच्छाअन्ती उण तणुसिरिं भाइ शेवच्छलच्छी ।  
 इत्थं जाणं अवअवगआ का वि सुन्देरमुहा  
 मखे ताणं वलइअधणू णिच्चभिच्चो अणङ्गो ॥ ३३ ॥

अवि अ'। एदाए'।

तहा रमणवित्थरो जह ण ठाइ कञ्चीलआ  
 तहा सिहणतुङ्गिमा जह णिएइ णाहिं ण हु ।  
 तहा णअणवट्ठिमा जह ण किं पि कसुप्पलं  
 तहा अ मुहमुज्जलं दुससिणी जहा पुखिमा ॥ ३४ ॥

देवो । अज्ज कविञ्चल पुच्छिअ जाण का एस त्ति'।

विदूषकः । तां प्रति'। एहि मुडमुहि उवविसिअ णिवेदेहि का तुमं ति'।

देवो । आसणं इमाए'।

33<sup>N</sup> N 'गुणगुणालं' — ABPWNORSU  
 'किदं, T 'किअं.

33<sup>P</sup> P सत्थायंदो, W सत्तायंती, SU गुक्काअं-  
 तो, T पद्माअंती — APWO omit  
 उण, BN पुण — APWO तणुगुण'  
 — AB ठादि, PWNOR भादि, SU  
 ठाह

33<sup>B</sup> B वळं — N अललव', T गधधन'. —  
 Mas 'गदा. — N कापि — T दुदेर'

33<sup>d</sup> ANR वलइद', BW वलइव', T वल-  
 यि', U वलइय'. — O 'मिच्चो, T  
 'मुच्चो

33<sup>1</sup> W अचं च, B omits अ.

33<sup>2</sup> N omits.

34<sup>N</sup> N रमहारमण'. — AB 'विठ्ठरो — BW  
 ठादि, O ठाह, SU माह — BPWOR  
 'लदा, N 'लेदा, T कंचालआ

34<sup>BW</sup> BW सिहण', R सिहणह', STU अ थ-  
 ण' — ABPRSU थ एह, N थ एह,  
 O थिरेह — A लहु, NRSU मुहं.

34<sup>B</sup> B गधधिवट्ठिणीं जह यो, T जह ल य  
 — STU वि

34<sup>d</sup> B तह — A दुसिसिणी, N दुसोतणी

34<sup>1</sup> A देवो कपिञ्चलमाह अज्ज कविञ्चल,  
 STU कइलल — T पुच्छिउ — S जा-  
 णण, T जावणाम, U जाण — T  
 रसे

34<sup>2</sup> BNR अथ वा, O अह वा instead of  
 विदूषकः — A तामाह, W अथ तां  
 प्रति, S वि' होदु तां प्रति, T वि' होदु  
 २ अहं अथ पुच्छिस्स तां प्रति, U वि'  
 होदु २ तां प्रति

34<sup>3</sup> WU उप'. — STU 'विह. — A णि-  
 वेदोहि, B णविदेहि.

34<sup>4</sup> A विधमलेया, P वि', BT omit देवो,

विदूषकः । एदं मे उत्तरीअं ।

विदूषकनायिके वस्त्रदानोपदेशने नाटयतः\*

विदूषकः । संपदं कधीअदु ।

नायिका । अत्थि एत्थ दक्खिणावधे कुन्तलेसुं सअलजणवत्तहो वल्ल-  
हराओ णाम राआ\* ।

देवो । स्वगतम् । जो मह मादुच्छओ भोदि<sup>10</sup> ।

नायिका । तस्स घरिणी ससिप्पहा णाम<sup>11</sup> ।

देवो । स्वगतम्<sup>12</sup> । सा वि मे मादुच्छिआ<sup>13</sup> ।

नायिका । विहस्य<sup>14</sup> । तेहिं अहं खलखण्डेहिं किण्णिदा दुहिदं त्ति बुच्चामि<sup>15</sup> ।

देवो । स्वगतम्<sup>16</sup> । ए हु ससिप्पहाग्भुप्पत्तिं अनतरेण ईदिसी ख्वसो-

NB राजा, O विदू. — ABWORS  
हमीह, P हमीह, U हमीह.

34<sup>5</sup> T omits विदू. — A एतत् समीपरिधा-  
नवस्त्रमेव, B एवं मे उ, W ता पुच्छिय  
कायिणं एवं मे उ, U एवं. — NB  
add आसयं.

34<sup>6</sup> A ततः विदूषकनायिको, B नायिका, P  
विदूषको नायिकाया, T देवोविदू. —  
B 'वेचनं, P वस्त्रदानं, S 'वेचं — BP  
नाटयति. — W adds नायिका उपविशति.

34<sup>7</sup> AP विभ, SU राजा instead of विदू.  
— B संपदं. — APWNR कश्चिज्जदु,  
BO कधीअदु, S कश्चिज्जदु, T कश्चिज्जदु,  
U कश्चिज्जदु — W adds का तुमं ति.

34<sup>8</sup> B अत्था एदं — AP omit ए दं; B  
दक्खिणावधे, W 'वधे, N कलोमणामणअरं,  
OR वच्छोमं णाम णअरं instead of द-  
क्खिणं; SU omit दं; T 'पधे —  
ANSU 'लेसु, B 'लेओ, P 'लेसु, O त-  
हिं कुन्तलेसो, T ख्वेदलेसरो — N omits  
वल्लहराओ.

34<sup>9</sup> A ततो राज्ञी, P राज्ञी, T omits. —  
A स्वगतं चिंतयति

34<sup>10</sup> AWO माउ, B भाउज्जं, P माउज्जं,  
N माउसिओ, E माउसिओ, T मे मा-  
तुओ. — A होई, B होउ, PWNOR  
होइ, STU omit.

34<sup>11</sup> BW घरिणी, N गरिणी. — A स-  
प्पिहा, N ससिप्पहा णाम देई

34<sup>12</sup> AP विभ, B omits; N राज्ञी. — P  
omits स्व.

34<sup>13</sup> W वि हु, T वि — A मम मच्छिवा  
होई, BWOS माउ, P माउहुण, NB  
माउसिआ, T माउसोआ, U माउसिज्जिआ.

34<sup>14</sup> A विहस्यह, T omits.

34<sup>15</sup> STU omit अहं — B 'ख्वेदेहि, W  
'ख्वेदेहि, O कलि, NB कश्चि, SU के-  
लि, T कलकंटेहिं. — A किदा, BP  
WOB कोदा, N omits, T कोदाविदा  
— A बुद्धि, NBSTU दुद्धि, O बुद्धि  
— A मुच्चामि, N मुच्चामि, SU उ-  
च्चामि, T omits.

हा<sup>17</sup>। एतु विद्वद्भूमिं अन्तरेण वेरुलिअमणिसलाआणि प्यज्जदि<sup>18</sup>।  
प्रवायम<sup>19</sup>। एतुं कप्पूरमञ्जरी<sup>20</sup>।

नायिका अधोमुखी तिष्ठति<sup>21</sup>

देवी। एहि बहिणिए आलिङ्गसु मं<sup>22</sup>। इति परिष्वसते<sup>23</sup>।

नायिका। अम्महे कप्पूरमञ्जरीए एसो पढमो पणामो<sup>24</sup>।

देवी। अज्ज मए भेरवाणन्द तुज्झ पसाएण अपुङ्गं संविहाणअं अ-  
णुभवदिं बहिणिएआए दंसणेण<sup>25</sup>। ता चिट्ठदु दाव पञ्चदस दिव-  
साइं<sup>26</sup>। पञ्चा ज्ञाणविमारेण पुणो खइस्सथ<sup>27</sup>।

34<sup>17</sup> BW हि, P सु, O ह, T omits. —

B विस, T पभा — A गम्भोप्य,  
B एप्पुप्य, P गम्भुडप्य, W गम्भमेत-  
रेण. — B omits ईदिसा-भूमि अन्त-  
रेण. — A इदिसा, STU ईरिसो —  
A कपरहा, P कभरेहा, WNOB कभ,  
SU सोहा. — NR add भोदि

34<sup>18</sup> W जो — P हु सु, W वा, O ह.

STU हि. — A चिट्ठर, PO चिट्ठर,  
W विद्वद्भूमिगणुप्यतिमंतरेण, NR वेरु-  
(R "हु")विअभूमिगणुप्यतिमंतरेण — B  
वेरहिय, P चिट्ठरिणवाया, O वेदुरिअ,  
R वेदुलिअ, SU वेदुरिआ, T वेदुरीआ,  
— AO मणिसिला — PW णिप्य-  
ज्जति, SU उप्पज्जह, T णिप्यज्जह

34<sup>19</sup> BO omit यो, P न, T ख ह, U ख

हु — B तुवं, P तु, NR तुवं — A  
जरिति

34<sup>20</sup> W अधोमुखी चिट्ठदि, NR सज्जते अधो,  
T अधोमुखं

34<sup>21</sup> AP विभ्रमलेखा, V/SU omit देवी —

B इहि २ — APO बहिणियि, B बहि-  
णिया, S भणिणियि, T भइणियि, U भइणी  
— N आलिगःख, R गेसु, S गेनि  
omits मं; TU न

34<sup>22</sup> AP इत्युत्थाय — W परिष्वसते, U प-

रिष्वसति

34<sup>23</sup> A omits. — BN भ्रमो, P भंज, W

भम्भ, O भम्भहे R भज्जे, S भंज्जे, TU  
omit — W एह कप्पूर — B सो, S  
एह — BP पढम, R पढमो, S पुढमो,  
T पुढमो, U पुढमो

34<sup>24</sup> A omits देवी-संविहाणअं — P विभ्र,

U omits. — T अम्मए instead of  
अज्ज मए — O मए मए, S मे भेर,  
B भेरवाणदा, N खंढपसायण, R नं-  
दपसादेण — O तुज्झ, S तुज्ज, U तु-  
ह — B पसाए, S पसादेण, T पसा-  
देण तुह. U omits — PW अज्जं —  
P विहाण, STU हाणं — A अनुसुतं,  
O अनुसुदे — AP बहिणी, B बहि-  
णआए, NR कप्पूरमंजरी, SU भइडिआ,  
T भइणोए.

34<sup>25</sup> BNR omit ता; O ता एवा — S चि-

ट्ठ — B चदि, O दाव — ABPWO  
पंचसल, S पंचसल, TU दहाव — AP  
दिवहा, B दिवहा, WO दिवहाइं, NR  
दिअहाइं. SU दिअहाइ, T दीअहाइं.

34<sup>26</sup> B ज्ञाणविमारेण P ज्ञाणविमारेण, O

साख, SU ज्ञाणोए — P उयो. N पु-

मेरवाणन्दः । जं भणादि देवी<sup>34</sup> ।

विदुष्यः । राजानमुद्दिश्य<sup>35</sup> । भो अम्हे परं दुवे वि बाहिरा तुमं अहं च<sup>36</sup> ।  
जदो एदाणं मिलितं कुटुम्बं बट्टदि<sup>37</sup> । जदो इमाओ दुवे वि बहि-  
णिआओ<sup>38</sup> । भेरवाणन्दो उण एदाणं संजोअओ अच्चिदो मह-  
ग्घिदो अ<sup>39</sup> । एसा वि महीदलसरस्सदी कुट्टिणी देहन्तरेण देवी जेव<sup>40</sup> ।  
देवी । विअक्खणे णिअजेदुवहिणिअं सुलक्खणं भणिअ भेरवाण-  
न्दस्स हिअइच्छिदा सवज्जा कादवा<sup>41</sup> ।

यो वि, R omits. — A कृष्यस्य B  
कृष्यस्य, N कृष्यस्य, SU 'स्यस्य, T कृष्य-  
स्यति.

34<sup>30</sup> A मे, वदति जा जेण वदणदि, P भण,  
WT भणदि, S भणाव — TU दे-भ

34<sup>31</sup> B omits विदु — A 'भमुद्दिश्याह

34<sup>32</sup> WTU omit भो, NR भो वअस्स, T व-  
अस्स. — A अज्ज, S अज्जे खु — P  
मुदं, W परं इत्य. — A दुवे corrected  
to दुवो; B दुय, P दुवे व — A बाहै. N  
बाहिर, S बाहिआओ, T बाहिआ राजा,  
U बाहि । रा । — S omits तुमं अहं च.  
— BW तुवं, O तुमं. — OTU अ. —  
NR इत्य instead of तुमं अहं च

34<sup>33</sup> AW कुटुम्बं, B कुटुम्बं, P कुटु, N कु-  
टुम्बं, T कुटुम्बं, U कुटुम्बं — STU  
वट्टदि

34<sup>34</sup> B यदो, W omits — A WNRORSU  
इयोओ. P भमीतुं, T यदो — AWO  
दो वि, B दा वि, P दो व, T दुवे दुवे,  
U omits वि — A बहिणो, B बहिणीया,  
P वेहिणीओ, O बहिणीओ, SU भदणीओ,  
T बहिणीओ

34<sup>35</sup> A omits उण; P पुनः यतयो, N यदाय,  
TU तासं — A संजोअ, B संजोवरो

— ABPWSU भणिदो — A महा-  
भणिदो, BPW महग्घिदो, N माणिदो,  
O मणिदो, R मणिदो, S महाभिदो  
TU omit — T omits अ.

34<sup>36</sup> T विदु रसा — A omits वि; W वि-  
वणा, U पि — A महियल, BWNOR  
STU 'अल', P 'तल'. — Mas 'सरस्सरे';  
NR add अ. — A कुट्टिणि, R कुट्टयो,  
T संभलो अ — B omits देहन्त-जेव;  
W transposes देवी जेव देहन्तरेण. —  
A कुट्टिणी instead of देवी. — A  
जेव, P जेव, NR जेव, O जज्ज, STU  
रख — W adds वट्टदि

34<sup>37</sup> A विभ-विचक्षणायाह, P विभ. — A  
'द्विणी, B 'वहिणिय, P 'द्विणी, W  
'वहिणिय, N 'द्विणी, O 'वहिणिय,  
S 'द्विणि, T 'भमणि, U 'भदणि —  
B सुलक्खणाय, P सुलक्खणो, O सुल-  
क्खणाय — B भणिणं, P भणिणो,  
W भणोय — N मेरवाणंद — A  
हियपट्टिदा, B 'द्विणी, POR हि-  
अभट्टिजा, N हिअट्टिदा. SU हिअभ-  
च्छिजा, T omits — A पुज्जा, P व-  
पुज्जा, WNR सपज्जा, S पूजा, T अ-  
भज्जा. — ASU काभज्जा, B कट्टेया

विचक्षणा । जं देवी आणवेदि” ।

देवी । राजानं प्रति” । अज्जउत्त पेसेहि मं जेण अहं वहिणिआए एदाव-  
त्थाए खेवच्छलच्छीलीलाणिमिहं अन्नेउरं गमिस्सं” ।

राजा । जुज्जदि चम्पअलदाए कात्थूरिआकप्पूरेहिं आलवालपूरण” ।  
नेपथ्ये<sup>40</sup>

वैतालिकयोरेकः । मुहाअ संझा भोदु देवस्स” ।

एअं वासरजीवपिण्डसरिं चण्डंसुणो मण्डलं

को जाणाइ कहिं पि संपइ गअं पत्तम्मि कालनरे ।

जाआ किं च इअं पि दीहविरहं सोऊण खाहे गए

मुच्छामुहिअलोअण व खलिखी भीलनपङ्केलहा ॥ ३५ ॥

34<sup>34</sup> BSTU omit. — A दवि, O मां दे-  
— A adds ति मेखानदेन सह निष्कां-  
ता विचक्षणा, P adds इति निःक्रांता  
मेखानदेन सह, W adds त कुयोमि, O  
adds तं कुयामि.

34<sup>37</sup> AP राज्ञो, BWSTU omit. — A रा-  
जानमाह.

34<sup>38</sup> A तत् भवत्. — B पटिउंजसु, NR  
पेसिहि, O पटिउंजसु — U omits  
मं — ABP जेणार्हं, W omits अहं,  
STU omit जेण अहं — AP वहिणीए,  
W वहिणीए, O वहिणीमा, S भवणि-  
आए, T भवणिआए, U वहिणिआमा —  
B यदावत्थाए, N “वच्छाह. — NT “स-  
हि”, O omits “लच्छो”. — A अन्नेउरं  
गमिस्सि

34<sup>39</sup> B तुज्जइ, O जुज्जइ एवं, STU जुज्जइ  
— B चपइ”, OT पचअ”, U चपइअ”,  
N चपलादाए, ST “लभाए — A कटु

रिया”, W “कप्पूरसेहि, NU कप्पूरिमा”,  
T कप्पूरिअप्पूरिहि. — PNR “परिपू-  
रणं

34<sup>41</sup> A “रेकः प्राह, P वैतालिको — A सुद-  
सुंझा, B “संझा, P only सुंझा, WS  
सुदसुंझा, O सुदा संझा, U सुसुंझा —  
OSTU होदु. — O adds जदो

35<sup>3</sup> Mes एवं — BNORT “लक्षि” — A  
चंदसुयो

35<sup>5</sup> ABPWNOR छायादि. — S कहि यु,  
TU वि — ABPWNOR उपदि गद  
T उपदि — O यत्तेमि

35<sup>6</sup> Mes जादा — A एवं — ST वि —  
B “विरह”, NR “विरहा. — B छायाण.  
W होतया, NR होयण, O याकया, T  
लोहेण — B छाये — ABPWNOR  
गदे

35<sup>4</sup> BWNOR विहा” — BNR “मुहिद”  
— NSTU “लोभये — B त्य ख-  
मोलेति”, NU मोलेत.



द्वितीय ।

उग्धादिज्जन्ति लीलामणिमअवलहीचिन्नभिन्नीखिवेसा  
 पसङ्गा किंकरीहिं उडुसमअसुहा पत्थरिज्जन्ति झत्ति ।  
 सेरवीलोलहायकुलिचलणवसा पट्टसहो पअट्टो  
 हुंकारो अण्डवेसुं विलसइ महुरो रुटुतुट्टङ्गणाणं ॥ ३६ ॥  
 सञ्जा । अण्हे वि संझं वद्धिदुं गमिस्सामो ।  
 इति निष्क्रान्ताः कुर्वे<sup>१</sup> ।  
 प्रथमं शवनिकान्तरम्<sup>२</sup> ।

35<sup>a</sup> A द्वि-वेतालिकाः, P omits द्वि; W  
 द्वि-पठति — B उग्धाहं । जेति, N उ-  
 ग्धादिज्जन्ति, R उग्धादीजन्ति, TU उग्धा-  
 दि- — O 'वडहो'. — B वितभिन्नी-  
 खिवेसा, W 'चित्ति', N 'मिति'.

36<sup>b</sup> SU किंकरीहिं. — BW उह, ORSU  
 उडु, N रससमअ, T उडु. — P 'उ-  
 हा. — A पत्थरिज्जन्ति, B पंथुरिज्जन्ति,  
 N पत्थरिज्जन्ति, T पत्थरिज्जन्ति, U पत्त-  
 — A जति.

33<sup>c</sup> A सेलंघोपहस्य, T सेलंघोलोहयांगुलो-  
 — S 'यलप' — BO पट्टवादो, W पट्टसदो,

N पट्टवादो, R पट्टवादो, SU पट्टवादो,  
 T पट्टसदो — STU पट्टो

36<sup>d</sup> S टंकारो, T झंकारो, U संकारो — B  
 मंडलेसुं, P मंडपेसुं, NR मंडलेसुं, O मे-  
 दिरेसुं, STU मंडणेसुं — Mss. विल-  
 छदि — A मपुरो, SU मुहलो, T मु-  
 हरो — R रुटुट्टुं, S रुटुट्टुं.

36<sup>e</sup> O ता अण्हे — B उज्जां, O हं. — TU  
 पविसामो.

36<sup>f</sup> ABOS इति परिष्कृत्य नि.

36<sup>g</sup> N इति व. — PWSTU शवनिकान्तर

ततः प्रविशति राज्ञा प्रतिहारी च ।  
प्रतिहारी । पट्टिभित्तयेन । इदो इदो एदु महाराओ ।  
राजा । कतिचित्पदानि गत्वा तामनुसंधाय । तहिं खु अवसरे

ए दूणाहि तिलन्तरं पि चलिआ सुत्था णिअच्चल्ली  
थोउव्वेस्सवलीतरङ्गमुअरं कण्ठो तिरिच्छि द्विओ ।  
वेणीए उण आणणेन्दुभमणे लहं थणालिङ्गणं

जाआ तीअ चउव्विहा तणुलआ तंसं पुलन्तीअ मं ॥ १ ॥

प्रतिहारी । स्वगतम् । कथं अज्ज वि सो ज्जेव सिरितालीपहसंचओ ता-  
ओ ज्जेव अक्खरपंतीओ । ता वसन्तवणणेण सिदिलआमि से त-

- 0<sup>1</sup> C ओ ॥ ततः. — B WRSU प्रतिहारी.  
0<sup>2</sup> BO omit प्रति. — PWOST परि-  
प्रति. — O पट्टिभित्तये, NU omit.  
0<sup>3</sup> NOR इदो once only. — BCS omit  
एदु, T एत्थ, U एत्थ  
0<sup>4</sup> BN omit राज्ञा. — N कतिचित्पदानि  
— BW दत्त्वा — B तामनुसंधाय । तं  
स्मत्त्वा, U तामनुसंधाय  
0<sup>5</sup> B तहिं खलु, OR तं तस्मिं खलु, N कसु  
1<sup>1</sup> C भठठाणाहि, W थो ठाणाहि — B  
लेतर, C तलेतर. — BSU वि, T  
omits — BCPWNOR चलिदा —  
P सथा, SU वुद्धा, T उट्ठा  
1<sup>2</sup> B थोउव्वेस्सवलीतरङ्गमुअरं, CT थोओवेस्स,  
W थोउव्वेस्स — CPWOR मुअरं —  
B तिरिच्छि, C तिरिच्छि, P तिरिच्छो W

- तिरिच्छो. NOR तिरिच्छि, SU तिरिच्छि  
T तिरिच्छि — B द्विओ, CPNOR द्वि-  
ओ, W ठिओ.  
1<sup>3</sup> B थणणंथुचहणे, W मत्तणे, N चत्तणे —  
C सत्तण्यणा, N सत्तण्यणं.  
1<sup>4</sup> BCPWNOR जादा — BN तोए, C  
तोए, W तोई. — B ततरंगमुअरंथउवि-  
हा, N चउव्विध, R चउव्विआ, T चउ  
व्विधविहा — BCPWNORT चदा  
— B तस्सं C नंठं, R तह. STU  
तिंठं — BCPWOR चलेतो, N चल-  
तो, SU पुलंतीए, T पुलत्थ — B मयो,  
CPW मयि, N मयं OR मय, T मई.  
1<sup>5</sup> N omits; S आ, U आत्थमत्तं.  
1<sup>6</sup> BO खय. STU कथं — B चेत, CP छेय,  
W ज्जेव, N छेय, OSU ज्जेव, R ज्जेव,

गगदं आवेसं' । प्रकाशम्' । दिट्ठं देदु महाराओ ईसीसिजरढाअमाणे  
कुसुमाओरे' ।

मूलाहिंतो परहुअवहूकणमुहं दलन्ता

देन्ता दीहं म्हरिमगुणं जम्पिए छप्पआणं ।

संचारेन्ता विरहिसु खवं पच्चमं राअराअं

राउम्मन्ता रड्कुलधरा वासरा वित्थरन्ति ॥ २ ॥

राधा । तदनाकपर्यं सानुपगम' ।

आत्थाणीजणलोअणाण वहला लावखकल्लोलिणी

णाणाविब्भमहासवासणअरी सोहग्गपालिन्तिआ ।

खेहेन्दीवरदीहिआ मह पुणो सिङ्गारसंजीविणी

जं जाआ अह वम्महेण धणुहे तिक्खो सरो पुह्णिओ ॥ ३ ॥

T असो च्चिअ — B ताहिस्संचत्तु, O ताहिस्सचउ, P सिरताहसंचउ, W सिरि-  
ताहोसंचउ, N सिरित्तालिस्संचउ, OR ता-  
हिस्संचओ, S सिरित्ताल', TU 'तालि'.  
— N ता — BN च्चिअ, COR च्चिअ, P  
चेव, W च्चेव, S च्चेअ, T विअ, U वेअ  
1<sup>a</sup> B ता वि वसंतवस्सणेण, O 'वम्मणेण —  
B सिट्ठिलयाद्धमि, C सिट्ठम', P सि-  
त्थिल', N सित', SU सिट्ठिलेमि,  
T सि.टिलेमि — NT omit से — B  
तदग STU तगाअं — B reads हिद-  
आयज्ज and omits all that follows  
as far as ता रयणमयो iv. 19<sup>65</sup>, C  
हिययखेअं, P हिययदुस्सं, WSTU मा-  
णस, N तगदमावेसं, OR हिअमावेसं  
1<sup>c</sup> CWNORS डेउ — C ईमीस, T ईसिस —  
CPOBU जरटा', N जरट्ठा', T जरमाअ'  
— O कुसुमापुरेमि, PWNSU 'माभरमि  
2<sup>a</sup> W पणुद' — P 'वहु' — T 'वंटमुहन्तो  
2<sup>b</sup> C दित्ति, NS दंता — CP ढोहि — S

महिदिम'. — SU जम्पिए, T जम्पये. —  
N छप्पिआणं  
2<sup>a</sup> C सिंचरित्ता, PRS 'रंता. — OW किं-  
चिराये, NOB किंचराअं.  
2<sup>d</sup> C राउमत्ता, P राओमत्ता. — CP 'हद',  
WO 'हरा, B 'हरए, U 'चरं — N  
वसारा — C विह्वरंति, N वित्थरंति  
2<sup>i</sup> CP omit राजा. — COR तदाकपर्यं, P  
तदेतदाक', N तदेवाक'. — W पुनस्ता-  
मनुसंधाय सा', S omits सा'.  
3<sup>a</sup> C अळाणो', N अत्थाणा'. — PTU अ-  
हुला — PNU साअब्ब'.  
3<sup>b</sup> CWOE लोलाविब्भ', SU 'विब्भममंगि'.  
— C 'णयरा. — S 'ओमया' — O  
'पालट्टिया, P 'पालिध्वया, W 'पालिट्टिया,  
N 'पारिडिआ, OR 'पालकिआ, SU 'लितआ  
3<sup>c</sup> PS खेतं, NU खत्तं, T खैत्ति'. — PSTU  
पुरो, N उणो — P 'संजीवणी, N सिं-  
गासंजीवणी  
3<sup>d</sup> CPWNORT जादा. — P ह्म, N तह-

सोन्नादमिव'। दंसणकखणादो पहुदि कुरङ्गच्छी'

चिन्ते पहुट्टइ ए खुट्टइ सा गुणेषुं  
सेज्जाइ लोट्टइ विसट्टइ दिंमुहेसुं ।

बोलम्मि वट्टइ पअट्टइ कन्नबन्धे

झाणे ए तुट्टइ चिरं तरुणी तरटी ॥ ४ ॥

अवि अ'।

जे तीअ तिकवचलचक्खुतिहाअदिट्टा

ते कामचन्दमहुपञ्चममारणिज्जा ।

जेसुं पुणो णिवडिआ सअला वि दिट्ठी

वट्टन्ति ते तिलजलञ्जलिदाणजोग्गा ॥ ५ ॥

सस्मरणमिव'। अवि अ'।

— OWNORU मम्महेण. — STU  
धणुय. — OWN संधिदो, POR पुं-  
खिदो.

3<sup>o</sup> O दंसणकखणादो, W 'कखणादो कुरंगछीय,  
S सा कु'.

4<sup>a</sup> O वहुट्टदि, P वहुट्टदि, W वहुट्टदि, N वि-  
हुट्टदि, O विहुट्टदि, R विहुट्टदि —  
ONOR वहुट्टदि, P वुट्टिदि, W वुट्टिदि,  
SU वुट्टइ, T वुट्टइ. — ONU गुणेषुं.

4<sup>b</sup> P सज्जइ, NSTU सेज्जामु — CPW  
सुट्टदि, NOR लोट्टदि. — OWN O वि-  
सट्टदि, P विसप्पदि, R विसट्टदि, T  
विसप्पइ — ONORTU 'मुहेसुं

4<sup>c</sup> CPWNO वट्टदि, R वट्टदि — CPWNOR  
पअट्टदि, SU पव', T विवट्टइ.

4<sup>d</sup> OR जाणे, S झाणेषुं, U जाणेषुं — SU  
omit झ — OWOS तुट्टदि, P तट्टदि,

N तट्टदि, R ठोट्टदि, T तुट्टइ, U ति-  
ट्टइ. — OR तलुणो. — W तरुणी

4<sup>1</sup> OW omit. — SU अवि अ घोणावणोइ,  
T पणत्थणय.

5<sup>a</sup> W तोइ, SU तोइ, T तज्ज. — T 'वि-  
भाजदिग, U 'तिभाज'.

5<sup>b</sup> O 'चंदमहुपुंचम'. — STU 'आहणिकज्जा'.

5<sup>c</sup> The line in P twice — O जेसं, P  
जेसुं and जेसि, W जेसिं, N जिसुं. —  
C णिवडिआ, PWNOR 'दा. — P झ-  
पुणो and सयला. — N झ, S झ in-  
stead of दि.

5<sup>d</sup> O वट्टदि — W 'दाणु'.

5<sup>1, 2</sup> U om. in. — O संस्मरं । अवि य, P  
अवि य । सस्मरणं. WN संस्म. — PO  
RST omit वव — OR omit अवि य.

अग्गन्नि भिद्दसरणी खअणाण तीए

मन्थे पुणो कदिअदुद्धतरङ्गमाला ।

पच्छा अ से सरइ तंसणिरिक्खएसुं

आअणकुण्डलिअचावहरो अणङ्को ॥ ६ ॥

विचिन्त्य<sup>१</sup> । चिराअदि वअस्सो<sup>२</sup> ।

प्रविश्य विदूषको विचक्षणा च पत्किमत्तः<sup>३</sup>

विदूष्यः । अइ विअव्यखणे सच्चं सच्चं एदं<sup>४</sup> ।

विचक्षणा । सच्चं सच्चदरं<sup>५</sup> ।

विदूष्यः । खाहं पत्तिआमि जदो परिहाससीला खु तुमं<sup>६</sup> ।

विचक्षणा । अज्ज मा एवं भण<sup>७</sup> । असो वक्करवालो असो कज्जविआ-  
रवालो<sup>८</sup> ।

विदूष्यः । पुरो ३ वत्तोत्थ<sup>९</sup> । एसो पिअवअस्सो हंसो विअ मुक्कमाणसो करी

6<sup>a</sup> U omits verse 6. — C मगम्मि — N  
सिंय — C खण्णाय

6<sup>b</sup> ST उणो — C कण्ठि, P नेडि, WO  
कण्ठि, NR कण्ठि, S पटिदुस्सरं,  
T पटोत्त — N तरं.

6<sup>c</sup> C वण इ दे — ST omit से — CPW  
NOR सरदि, ST संसरइ तिं. — C  
निरोल्लिखेत्तुं, PWNORS वेत्तुं, T वेत्तु

6<sup>d</sup> CPWN 'अदत्ति', OR 'सुदत्ति'. —  
NOR 'धरो.

6<sup>e</sup> C omits, W वि<sup>१</sup> विदूषकं प्रति

6<sup>f</sup> C omits. — P विरपदि, WOR धिरम-  
दि, N कथं विरममदि धिअवज्जलो.

6<sup>g</sup> C विदूष्यः प्रविश्य विदूषको, OR वि<sup>२</sup> प्र,  
STU ततः प्रविशति — PSTU omit  
पति.

6<sup>h</sup> W दय, TU अयि — NO सच्चं सच्चं,  
STU omit सच्चं. — PW add कपू-

रमंजरीय महाराय (P 'जे') संनिधं (W  
'विदा) पेदिदा (P 'या) तुमं ति (W  
omits ति)

6<sup>i</sup> N सच्चं — CP सच्चतरं, WORSTU  
'भरं.

6<sup>j</sup> C भट्टो विचक्षणे नाहं, P खो हं — C  
पत्तिज्जामि P पत्तिज्जामि, W पत्ति-  
ज्जामि, N पत्तिवखेमि, OR पत्तिज्जामि,  
SU यच्छेमि, T पत्तिममि भदो — W  
'लोना — N क्खु, OR दि, CSTU  
omit — C omits तुमं, W तुमं

6<sup>k</sup> PSTU ए मा — W एवं, NORSTU  
एवं

6<sup>l</sup> C वक्कुरावालो, and omits the rest;  
PWRB वक्कुर, N वक्कुरित्तानो, O व-  
क्कुर, TU वक्कुरावालो — P कज्जायदार,  
W कज्जायदार, N कज्जकानो, SU क-  
ज्जालाव, T कज्जालाव

6<sup>m</sup> OR पुरतो — WOR विनोक्क

विअ मअक्खामो मुणालदण्डो विअ घणघम्ममिल्लाणो दिणदि-  
ण्णदीवो विअ विअलिदच्चाओ पभादपुस्सिमाचन्दो विअ घण्डुर-  
परिक्खीणो चिट्ठदि” ।

उभो । पठिअ” । जअदु जअदु महाराओ” ।

राजा । वअस्स कथं पुणो वि विअक्खणाए मिलिदो सि” ।

विदुक्कः । अज्ज विअक्खणा मए सह संधिं कादुं आअदा” । किदसं-  
धीए ताए सह मन्तअन्तस्स एत्तिआ वेला लग्गा” ।

राजा । संधिकरणस्स किं फलं” ।

विदुक्कः । एसा अहिमदजणप्पेसिदलेहहत्था जं विअक्खणा आअदा” ।

राजा । गन्धं बूधयिस्सा” । केदईकुसुमगन्धो विअ” ।

6<sup>10</sup> P एह — T omits हंसे, P विअ —  
CSTU मअ, W मयजल — O मुया-  
क, P मुयालिण, T विणालः — W  
एह, T वि — N \*मलियो, S घम्ममि-  
ल्लाणमाणो — COR \*दीओ, P \*दीवड,  
N नदिणदिओ, T \*दिओ — S omits  
विअ — C विअलित, PWNOR विअ-  
लिअ, SU विजुलिअ, T जुलिअकावो —  
O पभाय, P पहाय, N पहाव, SU  
पहावसमभपु, T पभावसमभपु. — C  
अपहुपरिक्खायो, S पठिक्खामो, TU \*प-  
रिक्खामो — STU चिट्ठ

6<sup>11</sup> C तत उभे, PNOR उभे — O पठिक्ख-  
मतः, PW परि उपस्य च

6<sup>12</sup> O जअदु once only, R जअ once only,  
SU जेदु once only, T जेदु २

6<sup>13</sup> O राजा । ओ सि instead of this sen-  
tence. — P omits राजा — U ओ  
पअम — PSU कहं, WN कहं, T

कह. — PN पुण, S उव, U पुण. —  
PWNSTU omit वि — N मीलदो

6<sup>14</sup> CORSTU omit अज्ज — STU omit  
सह — N कादुक्कामा. — CW \*गदा

6<sup>15</sup> OR किअ. — CO समं तोए, PN  
इमोय, W एदाय, R तोए समं मंतस्स. —  
C मं मम — W एदा — ST गमा,  
U गदा

6<sup>16</sup> C राजा ते वक्तोति. — W \*कारणस्स,  
N \*कलाणस्स, T \*कलणस्स

6<sup>17</sup> N omits — CSTU अमि. — CW  
\*वेसिदा, OR \*वेसिआ, ST \*वेसिअ  
— R omits जं वि. — C विअक्ख  
Here ends fol 2, fol 3 is wanting;  
fol 4 begins विओए see 11. 9<sup>c</sup> —  
W विअक्खणगदा

6<sup>18</sup> N omits, STU omit मं बू

6<sup>19</sup> POSU केअरं, N केअर, T केअर —  
N adds जाअकदि, OR जाअदि

विचक्षणा । केदईदललेहो एसो मह हत्ये<sup>३०</sup> ।

राका । महुसमाय कधं केदईकुसुमं<sup>३१</sup> ।

विचक्षणा । भेरवाणन्ददिखमन्तप्पहावेण देवीए भवणुज्जाणे केदईल-  
ट्टीए एक्को दाव पसवो दंसिदो<sup>३२</sup> । तस्स दलसंपुडेहिं अज्ज हिन्दो-  
लअप्पभञ्जणीए चटुथीए हरवज्जहा देवी देवीए अच्चिदा<sup>३३</sup> । अखं  
च दलसंपुडजुअलं उण कण्हिदुबहिणिएआए कप्पूरमञ्जरीए पसादी-  
किदं<sup>३४</sup> । ताए वि एक्केण दलसंपुडेण भववदी गोरी जेव अच्चिदा<sup>३५</sup> ।  
अखं च<sup>३६</sup>

केअईकुसुमपत्तसंपुडं पाहुडं तुह सहीअ पेसिअं ।

एणणाहिमसिवससोहिणा जं सिलोअजुअलेण लज्झिअं ॥ ७ ॥

6<sup>30</sup> P only Sanskrit — N केअइ\*, OR  
केद(0-अ\*)ईकुसुमदललेहो क्जेव्, STU  
केअईकुसुमलेहो — NSTU omit एसो.  
— W adds चिट्ठिद

6<sup>31</sup> P म\* च हु कट्ठि, WOR म\* किं N म\*  
कुदो, STU कहं म\*. — ST add वि  
— PORSU केअई\*, N केअइ\*, T के-  
अर\* — PW \*कुसुमं, N \*माई

6<sup>32</sup> W \*विचक्ष\* instead of \*दिख\*, STU  
omit. — P \*तंतप्पभावेण, W \*तंतप्प-  
हावेण. OR \*प्पहावेण — NO देवी,  
R देई — O भवणुज्जाणे. — PNOB  
SU केअई\*, W केअइ\*, T केअर\* —  
P झो — STU omit दाव — P  
एसवो, OR एसवो — SU दंसिअो

6<sup>33</sup> N तस्स वि, OR ताए, PN add तीए —  
PW दोहिं दल — N अज्जुतए, ST  
omit. — P हिंदोलय\*, W हिंदोलय-  
भञ्जणी, N \*लव्यवचणीय, O हिंदोलय,  
R हिंदोलय, S हिंदोलोअंयअट्टमायाए,  
T हिंदोअभयवट्टमायाए, U अदोलिअम्मि

पअट्टमायाए. — PWORT चउत्तीए,  
N चउत्थिए, SU चउत्तीए — W  
\*वल्लहाए — STU omit देवी — W  
देवीए देवी. — POR omit देवीए.

6<sup>34</sup> TU अ — ORS \*कुअं, SU केअईकुसु-  
मसंपुड\*, T केअरकुसुमदलसंपुड\* — PW  
पुण, STU omit. — N कण्हिदुआए  
कट्ठिणीआए, ST \*भट्ठणीए, U \*कट्ठिणीए.  
— S पदसादो — PW \*कदं

6<sup>35</sup> PWNOR तीए, TU तए. — N omits  
वि-अरपवण see n 14<sup>b</sup> — U omits  
वि — O भवअदी, SU \*वई — OR  
गोरि. — P छेव, W छेव, OR उजे-  
व्, STU omit.

7<sup>a</sup> PWB केदई\*, O केदट्टो\*, T केअर\*. —  
WR \*कुसुम\*, ST \*कुसुमसंपुडं, S adds  
ताए, TU तए. — P पाहुडं, OR पाहुअं तुअ-  
— P सहीइ, W सहीए, STU समीवे.  
— P जं कदं, WORSTU पेसिदं

7<sup>b</sup> P तं, T थं — STU सुलोअ\*. — PW  
OR सेठिदं, T सेठिअं.

इति लेखमर्पयति<sup>1</sup>

राजा । प्रसार्य वाचयति<sup>2</sup> ।

हंसिं कुङ्कुमपङ्कपिञ्जरतणुं काञ्चनं जं वञ्चिओ

तन्मत्ता किल चक्रवाअघरिणी एस त्ति मख्खनओ ।

एअं तं मह दुक्कअं परिणअं दुक्खाण सिक्खावणं

एकत्थो वि ण जासि जेण विसअं दिट्ठिहिहाअस्स वि ॥ ८ ॥

द्विस्त्रिंशच्चपित्ता<sup>3</sup> । एदाइं ताइं सवणरसाअणाइं अक्खराइं<sup>4</sup> ।

विषयणा । दुदिओ उण मए पिअसहीए अवत्थाणिवेदओ कदुअ  
सिलोओ लिहिदो एत्थं<sup>5</sup> ।

राजा । वाचयति<sup>6</sup> ।

सह दिअहणिसाहिं दीहरा सासदग्ग

सह मणिवलएहिं बाहधारा गलन्ति ।

तुह सुहअ विओए तीअ उच्चिचिरीए

सह अ तणुलआए दुब्बला जीविआसा ॥ ९ ॥

विषयणा । एत्थ ज्जेव एदाए अवत्थाए मह महल्लवहिणिआए सुल-

7<sup>1</sup> W लेखं समर्पयति.

7<sup>2</sup> STU राजा दृष्टोत्सोद्वेष्टा वाचयति.

8<sup>3</sup> P हंसो. — P तणं — PWOR तं-  
चिदो.

8<sup>4</sup> SU 'महा, T लम्बटा — W 'चरणो, R  
चक्रवातचरिणी. — S एवे

8<sup>5</sup> Mas. पुदं, S तं एदं. — T मम. — PW  
OR दुक्किदं, S दुक्किमं. — PORSTU

'एदं, W 'एतदं — S 'वनं, TU 'पनं  
8<sup>6</sup> OR विषय. — PW विदुं. — P 'म-  
हायस्स but below 'तिहागस्स, W 'म-  
हायस्स, OR 'तिहाभाण (R 'यो), S  
'तिआभस्स, T 'भागस्स, U 'भाभस्स'

8<sup>7</sup> W राजा द्विस्त्रिं वाचयता विदूषकः, O रा-  
जा द्वि, STU इति द्वि वाचयति.

8<sup>8</sup> T एतादं. — STU omit ताइं. — PW  
OR ममणरसाअणक्खराइं.

8<sup>9</sup> POR दुदोओ, W दुविड, T उदोओ. —  
SU मए उण — P कहुय — W वि-  
जउ, SU सुलोओ — W लिहिदा.

9<sup>10</sup> S एसइ — W दिवस्स. — T दिहणो-  
साह, O 'दंढो, S हा

9<sup>11</sup> OS 'वलएहि, T मणोवलएेहिं

9<sup>12</sup> ORSU सुहअ तुह. — PW विवर. —  
C तोए, WSU तोए, T तिए. — C  
उच्चिचिरीए, P उच्चिचिरीए, W उच्चिचिरीए,  
O उच्चिचिरीए corrected to उच्चिचिरीए,  
R उच्चिचिरीए, SU उतम्मिरीए, T उतम्मिरीए.

9<sup>13</sup> CPWORTU 'एदाए. — CPWORT  
लोविदासा.



कवणाए ओलगाविआए भविअ सिलोओ किदो तं महाराओ  
सुणादु'।

शीसासा हारलट्टीसरिसपसरणा चन्दगुच्चोडकारी

चरडो देहस दाहो सुमरणसरणा हाससोहा मुहम्मि ।

अङ्गाणं पराडुभावो दिअहससिकलाकोमलो किं च तीए

णिच्चं वाहप्यवाहा तुह मुहअ कए होनि कुलाहि तुला ॥ १० ॥

राजा । निम्बस्य'। किं भणीअदि कइत्तयेण तुह जेटुवहिणिया खु एसा'।

विदूषकः । एसा विअकवणा महीदलसरसदी'। एदाए वि जेटुवहि-  
णिया तिहुवणसरसदी'। ता एदाहिं समं पाडिसिद्धिं ए करिस्सं'।

9<sup>a</sup> C वि पुनराह, POR वि विहस्य — WOR इह. — P येव, OR ज्ञेव्य, STU इव्य — CPSTU omit एदाए — C घल्लहवहिणोयाए, P जिदुवहिणोयाए, OR जेटुवहि', STU वखंतरवहिणीयाए (T 'भट्टभणीए, U 'बहिणीए) — C ओलगाविआ, P ओलगाविआए, W उलगाविआ, O उल', R उयाविआए, S ओलगाविआए, T आदेसकरणीए — OR हुविभ — CW सिलोओ, STU सु'. — C कुदो, PWO कदो, SU कओ — O सुणोदु P सुणदु, W सुणेदु — STU सु'म' — OR add पठति

10<sup>a</sup> S शीसासा — C हारखल्लोसरिसपसरणा, W 'जट्टोसरिसपसरणा, O 'सरसि', SU हारखल्लो' — C चंदगुच्छोड', P चंदगुच्छोड', ORSTU चंदगुच्छेअ'. — STU 'आरो

10<sup>b</sup> PO चदो. — C सुमरणसरणा, W समर', U सुमरविसरणा.

10<sup>c</sup> W 'भाउ — CP दिवस' — S 'करा' — WSU 'कोमला — W किं वि

10<sup>d</sup> C निभच्छा, P निदिच्छा, T शीव. — C वाहवाहा, P वाहवाहा. — R तभ. — STU सु' तुह — CPWO कटे, ST किय. — O हिहोति — W कुल्लाह, OR कुल्लाभ.

10<sup>e</sup> C निम्बस्याह, PW निम्बस्य

10<sup>f</sup> CRT भणह, PWOSU भणह. — CP कवित्तये, W सुकयत्तयेण, OR सुकयत्तयेण, T कइत्तयेणायि; SU add वि — OR तुभ. — C 'बहिणीया, W 'विहिणिया, S 'भट्टणी, TU जेटु वहिणी. — COR omit खु — CPSTU सा.

10<sup>g</sup> STU omit एसा. — COR महिमल', PWSTU महोमल'. — Mas. here and in the following line 'सरसद्धं.

10<sup>h</sup> S दाए, T इव्य उव्य एदाए. — CSTU omit वि, W उय — C 'बहिणीया, PW 'बहिणी, STU 'भट्टणी सुनकयणा — CPWR तिहुअण', O तिहुअणसरसद्ध adds ति, R adds ति.

10<sup>i</sup> OR उणाहिं. STU एदाए समं — T पटि' — P 'सिटि

किं उण पिअवअस्स पुरदो मअणाअत्तअं अत्तणो उइदेहिं अ-  
क्खरेहिं णिवेदेमि'।

विचक्षणा । पठ'। एदं सुणीअदि'।

विदूषकः ।

परं जोणहा उणहा गरलसरिस्सो चन्दणरस्सो  
सअक्खारो हारो सअण्णिपवणा देहतवणा ।

मुणाली बाणाली जलइ अ जलहा तणुलआ  
वरिद्धा जं दिट्ठा कमलवअणा सा मुणअणा ॥ ११ ॥

गजा । वअस्स तुमं पि थोएण चन्दणरसेण समालम्भणीओ सि'। ता  
कधेहि तग्गदं कं पि वुत्तनं'। अध अन्नेउरं णइअ देवीए किं किदं  
तिस्सा'।

विदूषकः । विअक्खणे किं किदं'।

10<sup>a</sup> CPW पुण — C वयस्सस्स, P 'वस्सस्स,  
WR 'वअस्स — CSU omit पुरदो.  
— C मयणात्तस्स अवत्थ, P मयणात्त-  
स्स, WOR मअणावत्थं (O 'त्थमं),  
SU म' उहिंसिअ — C अण्णयो —  
OORT उचिदेहिं, P उचिदेहि, W उ-  
चिदेहं. — C अक्खरपेत्तीहिं णिवेदेहिं, P  
अक्खरेहिं अवत्थं किं पि णिवेदेमि

10<sup>b</sup> U omits, C राजा — PW पठइ, BS  
पठ — P एद, ST एजं सपदं

11<sup>a</sup> ST वि' पठति, U विच' पठति — T  
धरं — W omits उणहा

11<sup>b</sup> CPW खरं खारो, ORST खद', U मद'.

11<sup>c</sup> C मुलाणा — OB कत्तदि — CP व  
— CPWORT 'सदा

11<sup>d</sup> C गदा दिठ्ठिदुट्ठपं सरससमहोज्झमतणुए  
— STU सपिद्धा वं दिट्ठा क' दोहय-  
अणा.

11<sup>e</sup> C राजा समाह — OR वं instead of  
वमस्स. — PW ता तुमं, OR तुमं —  
ST वि — C थ थोवेण, W थोवेण,  
TU थोवेण, S omits — WOR 'र-  
सेण थ — GW समालिहिवज्जहि, P  
'जहिज्जहि, OR 'जहिस्सहि, S 'संभणि-  
ज्जो हि, T समलंभणीओ हि, U 'नि-  
सो हि

11<sup>f</sup> CW कप्पु, P काधहि, O कहेहि HSTU  
कहेहि. — C सणत्तं, O तगादे, STU  
सणजं — CPWORSU हि — STU  
वि — C वित्तं, PW वत्तं T उत्तं

11<sup>g</sup> P अज्ज, SU अह, T अह अ — CW  
अन्तेउरे — C तोए देवीए. — CPB  
कदं, O खदे. — C सुंदरीए, SU  
तिस

11<sup>h</sup> PU omit. — C विदू' विचक्षणात्तम् ।  
वि' कधहि हि. — COR कदं. —

विचक्षणा । देव मज्झिदा टिक्किदा भूसिदा तोसिदा अ' ।

राजा । कथं विअ' ।

विचक्षणा ।

घणमुवट्टिअमङ्गं कुङ्कुमरसपङ्कपिञ्जरं तिस्सा ।

राजा ।

रोसाणिअं फुडं ता कञ्चणपञ्चालिआरुवं ॥ १२ ॥

विचक्षणा ।

मरगअमञ्जीरजुअं चलणा से लम्भिआ वअंसीहिं ।

राजा ।

भमिअमहोमुहपङ्कअजुअलं ता भमरमालाहिं ॥ १३ ॥

विचक्षणा ।

राअसुअपिच्छणीलं पटंसुअजुअलअं णिआत्था सा ।

राजा ।

कअलीअ कन्दली ता दरपणपणोल्लिअदलग्गा ॥ १४ ॥

OR add कहेहि, T adds ति देख्वा विचारेदि.

11<sup>a</sup> C विचक्षणा राजानमाह — WS omit देव, OR देख्वा, T देव — CPWOR मंझिदा, T मंझिदा टिक्किदा भूमिदा — P omits तोसिदा; S दो, U दोसिदा. — C omits म.

11<sup>b</sup> C राजा तामाह — OP कथं, STU कथं — P omits विअ, W विप्रकञ्चणे

12<sup>a</sup> W omits विच. — P 'खट्टिद', W 'खट्टिद', O 'खट्टिद', R 'खट्टिद', S 'खणमुवट्टिम', U 'खट्टिद'. — CSU omit 'पंक'. — S 'पंकिर्नकिदं, T 'पिअले, U 'पिगिर्नकिदं — CS तिस्स

12<sup>b</sup> C अथेति श्रुत्वा राजाह — T उज्जलं किदं. — C कुटं, P फुटं, OR परं, T युटं — U दा — C कञ्चणमियवालि-

यारुपं, PW कञ्चणमयवालिआरुवं, OR 'मभवालिआयतंरुवं, U 'रुवं. — Read कञ्चणवाटलिआरुवं?

13<sup>a</sup> G 'युटं, T मरगमरंजरिहिं — WORSTU चरणा — PT लंभिअ. — CSTU व-अस्सीहिं, P वेयंसीहिं, OR वअस्सीहिं.

13<sup>b</sup> SU 'पंकज'. — C ममनमालाहिं, WOR 'मालाह

14<sup>a</sup> C पुनर्विचक्षणा । रायसूय'. — WS 'पिङ्क'. — P 'जयलक — O णियका, PSTU पिणच्छा, OR णिवसिआ.

14<sup>b</sup> CPWOR कअलीए, S ता राजकेलि, T कदलीए, U राजकेलि. — W कंदलया, SU कदली, T कंदनि — SU omit ता — CPWOR खरपवण'. — OR 'पलोत्तिअ', N begins here again स्तोत्तिअमियमदत्ता. — U adds सा.

विचक्षणा ।

तीए णिअच्चफलए णिवेसिआ पोम्मराअमणिकञ्ची ।

राजा ।

कच्चणसेलसिलाए ता बरिही कारिओ णट्टं ॥ १५ ॥

विचक्षणा ।

दिस्सा बलआवलीउ कारकमलपओट्टणालजुअलम्मि ।

राजा ।

ता भणह किं ण रेहइ विवरीअं मअणतोणीरं ॥ १६ ॥

विचक्षणा ।

काहम्मि तीअ ठविओ छम्मासिअमोत्तिआण वरहारो ।

राजा ।

सेवइ ता पंतीहिं मुहअन्दं तारआणिअरो ॥ १७ ॥

विचक्षणा ।

उहएसुं वि सवणेषुं णिवेसिअं रअणकुण्डलजुअं से ।

राजा ।

ता वअणवम्महरहो दोहि वि चक्केहि चक्कमिओ ॥ १८ ॥

15<sup>a</sup> C पुनर्विचक्षणा — P ताए — N णि-  
अञ्जलफ — C 'कलहे' — N णिएसिआ.  
— CN पम्म\*, PORSTU पम्म\*, W  
पोम्म\*.

15<sup>b</sup> CW ब\* ता, PWN बरही, STU बहि-  
यो — NRS णच्छं, O णच्छे

16<sup>a</sup> C पुनर्विचक्षणा — P दिस्सायो रयणवल-  
धावलीओ तिससा पउट्टदंहेसु — CW व-  
नयालीओ (W 'लित'), NOE 'आवलि-  
ओ, S 'आवरओ. T वलिआवलीओ. U  
'लौओ — COE 'पउट्ट', W 'पउठ'

16<sup>b</sup> C मरियं तूणारुणयलं सरोहिं ता मणपदेव-  
स ॥ १६ ॥ त भणह .., P ता मा-  
मियमणसरर दिट्ठा सुतोणीअञ्जमुया, ST  
ता माविअमभणसररहिंदिअतूणारवद्धमुआ,  
U ता माविअमभणसररपरिअतूणारवद्धमु-

जा — WN मय — W किं न हि.  
N किं यु पु — C सोहइ, N रेहइ  
विपरीअं, O तिवरीअं — NE 'तूणारं,  
O 'तूणारं.

17<sup>a</sup> CWNORST तीए, U ए — W ठवि-  
दो, N द्ठविदा, T टाविओ — C स-  
म्मासिय\*, W छम्मासय\*, N छमासिअं\*.

17<sup>b</sup> STU ता से\* — C मुहइन्दं, W 'चंदं  
— C तारिया\*.

18<sup>a</sup> N विट्ट — C उमयेसुं, P उमयसु, W  
उहयस, N उहय, OE 'सु, S अह दोहुं,  
T विहवेसुं, U अवहेसुं — CSTU  
omit वि — N कणेषु, T सवणेषु —  
O णिवेसिअं रयणकुंडलं तीए — W 'कुं-  
डलु' — T 'कुंडलं से.

18<sup>b</sup> W तो — WNRU 'यम्मह'. — ONORS

विचक्षणा ।

जच्चञ्जणजणिअपसाहयाई तीए कआई खाखाइं ।

राजा ।

ता उप्पिउ खवकुवलअसिलीमुहो पच्चवाणस्स ॥ १९ ॥

विचक्षणा ।

कुडिलालआण माला णिहाललेहग्गसङ्गिणी रइआ ।

राजा ।

ता ससिबिबस्सोवरि वट्टइ मन्झाउ सारङ्गो ॥ २० ॥

विचक्षणा ।

घणसारतारणअणाइ गूढकुसुमुच्चओ चिहुभारो ।

राजा ।

ससिराहुमल्लजुञ्जं ता दंसिअमेणअणाए ॥ २१ ॥

विचक्षणा ।

इअ देवीअ जहिच्चं पसाहणेहिं पसाहिआ कुमरी ।

TU दोहिं — N विअ, STU omit  
वि. — CWNORT चङ्गेहि — CW  
‘मिदो. N ‘मिल. T चकलीओ.

19<sup>a</sup> C अठजणपसाहयाइ P अच्चञ्जणयिअपसह-  
याइ N अंऊयजणिअपसाहयानि, OR  
‘अण्णिद’, SU अच्चञ्जणयिअपसाहयम-  
ण्णारिणी. T अच्चञ्जणयिअपसाहयमण्णारि-  
णी — C जायाइं तीए, P जायाइं तीए,  
N जाअंर तीए — STU omit क’

19<sup>b</sup> NOR omit ता — C उप्पिअ, P उ-  
प्पसि, WO उप्पणे, N उप्पुसिआ, R  
उप्पणे, STU कुप्पइ — C खवकुलव-  
सिलीमुहमुह, P खच्चकुवनयसिलीमुहे, W  
खवकुवलयसिलिमुहे, NOR ‘मुहे, U ख-  
-चकुलअ’

20 U omits

20<sup>a</sup> C कुंडिता, P कुटिला, T कुडिलाधलअ-  
ध — C णिहाल, PW सलाइ, T

णिललेहयसंगीणी — WOR ‘लोलय’,  
N ‘फलअग’. — W रईया.

20<sup>b</sup> C तं — C वट्टइ, ST चिट्ठइ. — CO  
मज्जाउ, P मन्झाइ, N omits, S मन्झाइ,  
T मन्झइणी — NOR कसणसारंगी

21<sup>a</sup> N omits विअ — COBTU खमयाइ,  
W घणसारमंजरीए, N ‘खमयाइ, S ‘ता-  
रअया — C कुन्तेहिं रंविओ, P ‘सुसु-  
ईउ, W कूढकुसुमुच्चउ, N ‘कुसुमुच्चो,  
OR णिगूढकुसुमोच्चओ, S गुंमिअकुसुमं-  
विदो, TU गम्भकुसुमविदो — P वि-  
उर’, O चिट्ठइ, NSTU चिट्ठइ

21<sup>b</sup> CN ‘सुञ्ज, O ‘सुञ्ज SU ‘सुञ्ज. — C  
विअ, P व, W व, NOR omit, T तं  
— CPN दंसिअं ए’, W दंसिअ ए’, OR  
पदंसिअ ए’, TU दसिअ

22 T omits

22<sup>a</sup> PS इइ. — CPNORSU देवोइ, W

राजा ।

ता केलिकाण्णमही विहूसिआ सुरहिलच्छीए ॥ २२ ॥

विदुग्गः । देव इदं परमात्तं णिवेदीअदि' ।

जिस्सा दिट्ठी सरलधवला कज्जलं तीअ जोग्गं

जा वित्थिस्सत्थण्णकलसिणी रेहए तीअ हारो ।

चच्चाआरे रमणफलए को वि कच्चीमट्ठो

जिस्सा तिस्सा पुणु अ भणिमो भूसणं दूसणं च ॥ २३ ॥

राजा । पुनस्तामनुवधाय' ।

तिवलिवल्लिअणाहीवाहुमूलेसु लग्गं

थण्णकलसणिअच्चाडखरेसूसत्तं ।

जलणिविडमिमीए लग्गअं गहाणपोत्तं

पिसुणइ तणुलट्ठीलक्किमं चक्किमं च ॥ २४ ॥

- देवोह. — C अहिस्स, P अहिस्सिय, W अहिस्सिय, N अहिस्सियसा, R अ-  
सामयेहिं, SU पराहणपसाहिम्मा — C  
NOSU कुमारे — SU add सा.  
22<sup>b</sup> S विभुसिअ, U विभुसिदा. — C 'लको-  
खं S सुरमि', U कुमुलच्छोय  
22<sup>c</sup> C विदुग्गो राजानमाह, WS विचवणा  
— SU omit देव — COR हदं, U  
हमं — C परत्थ — P विवेदिपदि,  
WOE विवलोअदि, N विवविमदि,  
STU विवेदिमि  
23<sup>a</sup> C जाला, OR जेला, S जार, U जला.  
— COR सजलधवला, P सखा, WTU  
तरल — CW तोह, STU तोह  
23<sup>b</sup> C कदडिवायणकलसिणी, W विज्जिअ, N  
विज्जिअवायणकलसिणी, SU 'अलसिणी'.  
— C सोहय, N सोअर, T रोहए —  
OW तोह, SU तोह, T तिर हट्टे.  
23<sup>c</sup> STU 'ते — POR 'कलसे, N कलस-  
कलर, STU 'कलसो — W 'रमट्ठो, O  
कंचोहो  
23<sup>d</sup> CNSU जला — U तला — OPOB  
पुल, NSU उल — CW पमविमो, P  
पमविमो, N पि भविमो — C छ, PN  
अ, SU वा.  
23<sup>e</sup> C राजा कपूअमंजरीमनुवधायह — NS  
omit पुनस्  
24<sup>a</sup> N 'सलिअ', ORS 'वलअ', U 'ववअ'.  
— W 'सूअमि  
24<sup>b</sup> C वर. — NST 'अलअ'. — T 'वि-  
अंवाहुंअरे — W 'रेसुअरंमं, N 'रेसुअ-  
रंमं, OR 'रेसुअ', S 'अंति, T अरवंतं.  
24<sup>c</sup> P 'विअर', TU 'विअिअ'. — STU  
'अमोह. — W अणहदं, OR अणहदं, SU  
तलअं, T सरेअलअं — ORSTU 'अरं.  
24<sup>d</sup> CPWNOB पिसुणदि. — WORT 'ल-

विदूषकः । सक्नोधमिव<sup>1</sup> । भो मए सञ्चालंकारालंकिदा वसिदा<sup>2</sup> । तुमं उण  
जलविलुत्तप्पसाहणं जेव सुमरसि<sup>3</sup> । ता किं ण सुदं देवेण<sup>4</sup> ।  
णिसग्गचङ्गस्स वि माणुसस्स सोहा समुम्मीलइ भूसणेहिं ।  
मणीणं जञ्चाणं वि हीरणं विहूसणे लग्गइ का वि लच्छी ॥ २५ ॥  
रजा ।

मुञ्चाणं णाम हिअआइ हरन्ति हन्त  
णेवच्छकम्मणगुणेण णिअञ्चिणीओ ।

छेआ पुणो पअइचङ्गिमभावणिज्जा

दक्खारसो ण महुरिज्जइ सक्कराए ॥ २६ ॥

विचत्तणा । जधा देवेण आदिट्ठं<sup>1</sup> ।

थोराणं थणआणं कसकलिआलङ्कीणं अच्छीणं वा

डो\*, U \*लट्ठो\* — COR \*चंगिमं ल-  
गिम च, P \*चंगोमत्त लहुस, N \*लगिम  
चंगिम च, SU \*लगिम त्ठुगिमं च, T  
\*लगिम त्ठुगिमं च

24<sup>1</sup> T omits विट्ठ\* — C सक्नोधमाइ

24<sup>2</sup> T भो वधस्स — STU मए सा तरट्ठो  
— C सञ्चालकिदा, P सञ्चालकिदा, W  
सञ्चालकिदा, N सञ्चालकारसहिदा, OR  
सञ्चालकारसहिदा — W वसिदा

24<sup>3</sup> N तुमं — GPW पुण — C \*लुससो-  
हणा P पहाणविमुत्तपसाहिया S \*लुसिअय\*,  
T जललुसिअयमाणा, U \*लुसिअ\* —  
CW वजेव P व्येव, NR जेव, O जे-  
व S omits, TU जेव — W सम-  
रिसि. N लुमरसि, P adds से

24<sup>4</sup> T मुणिद

25<sup>1</sup> N रिगमयाचगस्स हि — Mss \*भोनिदि

25<sup>2</sup> N मणीणं सुताण — P \*रि W वि  
कचयोण, N विट्ठमणेहि, OR वट्ठो, STU

वि होणएहि — CWSU विट्ठसणे, R  
विट्ठसवे T विट्ठसणे — CN लगदि,  
W लब्भदि, OR सज्जदि, T लंभइ. —  
N सल्लो

26<sup>1</sup> C राजाह, U omits राजा — P मुञ्चाण.  
— CPWOR \*भाइ, N हिंभमाइ —  
N जिहति, STU हरतु

26<sup>2</sup> C नेवत्थ\*. — PWN \*कप्यण\*. — T  
\*उणो

26<sup>3</sup> T केना — STU उणो — N पकिइ\*,  
STU पकिदि\* — CU \*चंगम\*, — N  
\*हारणिज्जा, S \*हारणिज्जा

26<sup>4</sup> CNOR \*रिज्जदि, PW \*रज्जदि. — T  
सखरेहिं

26<sup>5</sup> STU जह — C निहिळ्ळं, PNOR देवे-  
यादि\*, W विट्ठ

27<sup>1</sup> CW थोयाण — Mss \*भाण — Mss.  
\*लघोण (P \*लघोण) — Mss अञ्चोण  
— N च. O च R भ

भूचन्दस्स मुहस्स कन्तिसरिआसोत्तस्स गत्तस्स अ ।  
 को एवच्छकालाड् किज्जइ गुणो जं तं पि सव्वं पिअं  
 सुव्वन्तं सुण तत्थ कारणमिणं रुढीअ का खण्डणा ॥ २७ ॥  
 राजा । अवि अ सुप्पञ्जल कविञ्जल एस सिक्खावीअसि' ।  
 किं कज्जं किन्तिमेणं विरअणविहिणा सो खडीयां विडम्भो  
 तं चङ्गं जं णिअङ्गं जणमणहरणं तेण सीमन्तिणीओ ।  
 जस्सिं सव्वङ्गसङ्गो सअलगुणगणो सो अ संभोअलम्भो  
 तस्सिं एच्छन्ति काले परमसुहअरे किं पि एवच्छलच्छिं ॥ २८ ॥  
 विचक्षणा । देव इदं विखवीअदि' । ए केवलं देवीए णिओएण ताए

27<sup>a</sup> SU किंति'. — O 'ओत्तस्स'. — CW  
 गतस्स वि, S आ

27<sup>c</sup> C खेवत्थकलादि, NORSU 'लाय, T 'ला-  
 स. — C किज्जदि, P किज्जइ, WOR  
 कोरदि, N करिआदि, T कज्जइ. — ST  
 वि — O सव्व पिअं

27<sup>d</sup> CN सव्वन्तं, P सव्वन्तं, W सुत्तव्व, OR  
 संसुत्तं, SU खेवच्छ, T सोचन्तं — COR  
 पुण, NST सुयु, U किल. — C तस्स  
 — P कारणमिद, WSTU 'यमिअं, N  
 'यमिमा, STU काल'. — C रुढीइ  
 PW रुढीइ, SU रुढीए — C  
 खडला

27<sup>i</sup> OPSTU omit राजा — WN omit  
 अवि अ — OP सुप्पञ्जल WOR सुपि-  
 जल. N सुप्पञ्जल STU सुप्पञ्ज — C  
 STU कविञ्जल, OR कविञ्जल — STU  
 omit एस — C तत्तव्ववीअरे P सिक्ख-

कोज्जि, WOR सिक्खवी', N सिक्खावि'  
 S सुवि'

28<sup>a</sup> CS कन्तिमेणं. NOT 'मेण. U 'माणं —  
 P विरयिण' — N विलवो

28<sup>b</sup> CPW जं चंगं तं, O ज चंगं तं ज —  
 WNOR यिसमं — R omits 'मय'.  
 — CT सोमन्तणीओ, W तेषोड

28<sup>c</sup> T ह तस्सिं — W हव्वणचंगो — C  
 'गणा, STU वसइ गुणगणो (T 'अणो)  
 — CPWNOR संभोअलम्भो, T 'संवो

28<sup>d</sup> P नेत्थंति. S खेवच्छकाले — C 'सुहअरे  
 — S का — ST वि — N खेण  
 — T 'लओ

28<sup>i</sup> CPSTU omit विचक्षणा — C किं वि  
 देव P कि च देव, W omits देव. STU  
 मयं च देव — C ओदं परमत्थं. P इदं  
 च N इदं च O इदं. R एव्व — C  
 निवेदीयदि O विणविअदि.



अणुगद म्हि' । तारामेत्तीए वि सहित्तणं पत्ता कप्पूरमञ्जरीए' । तेण  
तङ्गजसज्जा अहं पुणो ओलंग्गाविआ भविस्सं' ।

तिससा तावपरिक्खणाअ णिहिओ हत्थो थणुच्छङ्गओ  
दाहुड्डामरिओ सहीहि बहुसो हेलाइ कट्टिज्जइ ।

किं तेणावि इमं णिसामअ गिरं संतोसिणिं तासिणिं

हत्थच्छत्तणिवारिएन्दुकिरणा बोलेइ सा जामिणिं ॥ २९ ॥

कज्जसेसं कविञ्जलो णिवेदइस्सदि' । तं च तथा कादइ' ।

इति परिक्रम्य निष्क्रामति<sup>३</sup>

राजा । वअस्स किं उण तं कज्जसेसं' ।

28<sup>a</sup> C देवोनीएसेण, PW देवोणियमेण, OR देवीए वधयोण णिभमेण, S देवीए णि-  
धोएण, T देवीभन्नाए, U देवीए विधोय-  
ण — OWNOR तिससा, P तिसा.

28<sup>b</sup> P तारामेलाए, W तारयमित्तीए, N 'मो-  
त्तिए. — P तोए वि, N उण वि, OR उण, TU omit वि — C वसित्तणं, TU पिभसहि'. — W उवगदा. — OR omit कप्पूर.

28<sup>c</sup> C omits तेण, U देण भ. — OT 'स-  
ज्जाइ. — PN पुणो वि, SU omit;  
T उण — C ओलंगविआ, PW उल-  
गा', S ओलंगआ — P हविस्सं पुणो  
मुणोदु, N भविभ णिवेदइस्सं, OR भविभ  
भविस्सं, S भणिस्स

29<sup>a</sup> N तससा. — NOR दाव', STU दाव'  
— CT 'परिक्रमणाअ, P 'गाव, O 'ग-  
ह्य, R 'गाल्य — C णिहिओ, P ति-  
हिओ, WNOBSTU णिहिओ — C  
त्थण', SU तणु' — OPWT 'त्तंगदो,  
NORSU 'च्छंगदो

29<sup>b</sup> NOR दाहु', T दाहु'. — OR दाहुम-

रिदो. P 'दाहुमरिदो, W 'दामरिदो, N  
'दार्पकिदो — C सदीहि, POR स-  
हीहि — C हेलाइ, P हेलाइ, NSU  
हेलाए, T हेलाभ. — C कट्टिज्जइ, P  
कट्टिज्जइ, WN 'दि, OR कट्टिज्जइ.

29<sup>c</sup> TU देणावि — N पिसामअ omits  
गिरं — CP संतोसवितासणि, W संतो-  
सणं तासणिं, N संतोसविट्ठेसिणीं, S सं-  
तोसणं तासणं, T संतोसिणीं ता

29<sup>d</sup> C, 'चारिदिंदु', P 'चारिदंदु', WNEU  
'चारिदंदु', OT 'चारिदंदु'. — PORTU  
बोलेइ, N बोलेइ — C जामिणिं, W  
जामिणं

29<sup>e</sup> C भय तङ्गजसेसं, P भयं च का. —  
PWOE कविंजलओ, STU कविंजलो. —  
C णिवेदइस्सदि, N णिवेदइस्सदि.

29<sup>f</sup> P omits — N वदं च, S तं यव्व. —  
C देवेण कट्टिज्जं, WOE तय का', N देवेण  
तथा का', SU तह का', T तहा का'.

29<sup>g</sup> C परिक्रम्य निष्क्रांता विचयणा, N 'व-  
मति, ST 'क्रांता.

29<sup>h</sup> OPW राजा सवसमुपसृत्य विदुषकं प्रति

विद्वक्कः । अज्ज हिन्दोलअचदुत्थी' । तहिं देवीए पुरदो कप्पूरमञ्जरी  
हिन्दोलए आरोविदद्वा' । ता मरगदपुञ्जट्टिदेण देवेण कप्पूरमञ्जरी  
हिन्दोलअन्ती दट्टुवा' । एदं तं कज्जसेसं' ।

राजा । विचिन्त्य' । ता अदिणिउणा वि छलिदा देवी' ।

विद्वक्कः । पाइदा जुणमज्जारिआ कज्जिअं दुइं ति तज्जेमि' ।

राजा । को असो तुम्हाहिंती मह कज्जसज्जो' । को असो चन्दाहिं-  
तो समुहवडुणविअडो' ।

इति परिक्रम्य कदलीयहप्रवेशं नाटयतः<sup>14</sup>

- (C प्रत्याह, P omits वि' प्रति) — 29<sup>10</sup> PSTU omit ता — CPWNST अह',  
OWSU omit वयस्य, P भो वयस्य  
— OPO पुण — U omits तं — C  
तङ्कज्जस सेसं
- 29<sup>9</sup> C भो अज्ज — CW 'चउत्थीए, P हिं-  
'दोलयाचउत्थी, NR हिंदोलचउत्थी O हिं-  
दोलयाचउत्थी, S 'चउट्टि ति T हिं-  
दोलचउट्टि, U हिंदोलचउट्टि ति —  
C adds गौरी अस्त्रिदव्वा
- 29<sup>8</sup> O तदो, P तेहि, OR तथ, STU omit  
— C omits देवोए, P देवोए गौरी, W  
गौरी कट्ठभ देवोए, N देविए — CPW  
NOR omit पुरदो — P omits कप्पू-  
— P हिंदोलए, O हिंदोलअं, RU हिंदो-  
लअं, T हिंदोलिअं — P आरोवदिन्त्या,  
W आरोवदव्वा, N आरोहिदव्वा. T आ-  
रोपदव्वा, U आरोपिदव्वा
- 29<sup>7</sup> OWNRU मरगअ', P मरमय', O मरगुं',  
S मरगभ', T मरभज' — P 'पुजिट्टु-  
दिय, W 'पुजिट्टुदेण ज्जेव, N 'पुजिट्टि-  
देण. — S omits देवेण — P हिंदो-  
लअं, W हिंदोवालयंतो, NS हिंदोलंतो,  
OR हिंदोलय हिंदोलंतो — P दट्टुव'.
- 29<sup>6</sup> OR omit. N omits राजा
- 29<sup>11</sup> WNO omit विद्व', R विद्व' — W  
NORS पाइदा, T विद्व ता अहविउडा  
वि देवो वंजिआ पाइदा — C पुणंमं-  
जरी, P 'मंजरी, W पुणमंजारिया, ST  
लिअ', U लिज्जमाज्जारिअ — CPW  
NSTU omit कज्जिअं. — OPWNS  
तङ्क R तङ्कमि
- 29<sup>12</sup> C राजाह, W विद्वक्कं प्रति instead of  
राजा — CW वयस्य को, S को उय-  
— C तुम्हाहिता, P तुम्हाहिंती, OR  
'हिंती, T तुम्हाहिंदो — C अज्ज, W  
मे, TU कज्जसज्जो (T 'सेवो) अज्जअणं
- 29<sup>13</sup> OR जदो को — ST चंदाहिंदो, U  
चंदादो — C 'वट्ठणे तिगिहको, P 'वट्ठ-  
यातचिदो, W 'वट्ठयातचिट्टो, N 'वट्ठये  
दिह्ठो, O 'वट्ठयाचिट्टो but य is in  
the margin corrected to येदि: R  
'वट्ठयाचिट्टो T 'वट्ठयाचिभट्टो
- 29<sup>14</sup> C परिक्रम्य कदलीनां यहप्रवेशं. — N प्र-  
वेशे — WT नाटयति

विदूषकः । इअं उचुङ्गा फलिहमणिवेदिआ<sup>15</sup> । ता इध उवविसदु व-  
अस्सो<sup>16</sup> ।

यजा तथा करोति<sup>17</sup>

विदूषकः । एत्तमुद्यम्य<sup>18</sup> । भो दीसदु पुस्सिमाचन्दो<sup>19</sup> ।

यजा । विनोक्<sup>20</sup> । अहो दोलाहिळ्ढाए मह वल्लहाए वअणं पुस्सिमा-  
चन्दो त्ति णिहिंसदि<sup>21</sup> । सम्मग्वनोक्<sup>22</sup> ।

विच्छाअन्तो एअरमणीमण्डलस्साणणाइं

विच्छोलन्तो गअणकुहरं कन्तिजोएहाजलेण ।

पेच्छन्तीणं हिअअणिहिअं णिहलन्तो अ दप्पं

दोलालीलासरलत्तलो दीसए से मुहेन्दु ॥ 30 ॥

अवि अ<sup>1</sup> ।

29<sup>15</sup> P लोणा इयमुत्ता, OR omit इअं. —  
W अच्चुत्ता, N उचुङ्गा, OR चुगा अ-  
च्चुङ्गा, ST तुङ्गा, U omits. — C फ-  
विहमणिवेदिआ, P फलह, NIU फलि-  
ह, O फलिह in the margin cor-  
rected to फलिह, S फलह. — U  
वेदि.

29<sup>16</sup> STU omit ता. — CPWNOR इह.  
STU मय. — CP महापजो, NOR  
पिण्डवज्जम्भो.

29<sup>17</sup> STU तथा कुहनः

29<sup>18</sup> T हत्तमुद्यम्य. — C adds वति.

29<sup>19</sup> C भो यय्य, S भो भो. T म्भो. —  
CX दोमदि, STU दोसह. — CW  
‘इंदो, PNOR ‘मंदो.

29<sup>20</sup> C वि स्मगतं चित्तयति, PW वि स्मगतं.

29<sup>21</sup> GW अह, P अत्त NO अण, B अण.  
S तोए. — CPT दोलाधि, WSNOR

दोलाध, SU दोलाहिळ्ढाए कपुंगमञ्जरी,  
T मट कपुंगमञ्जरी. — C ‘इंदु, P  
‘इंद, W ‘इंद, N ‘मंदो. — P ति. N  
omits. — C निहिंसोपदि, N लिहि-  
म्मादि, S लिवेदोमदि, T लिहिंसति,  
U लिहोवह.

29<sup>22</sup> C समस्तमदनोक् प्रकाशं वति, PNO  
समंतादयनोक्. — P adds प्रकाशं

30<sup>1</sup> U विच्छाअन्तो. — W नयणरमणीमंडवहा,  
O ‘रमणि, B omits एअर—अ  
दयं.

30<sup>2</sup> C विच्छाअन्तो, P विच्छाअन्तो, W विच्छा-  
जित्तो, N पछाअन्तो, U विच्छाअन्तो. —  
T ‘कुहनं — P ‘अनेणं, N ‘अनेण.

30<sup>3</sup> P पिण्डवज्जम्भो, STU पेच्छन्ताणं — Mss.  
‘निहिंसं — T लिहं कपुंगमञ्जरी.

30<sup>4</sup> ST दोला. — U ‘वरह. — S ‘स-  
ल. — W ‘मंदो. — P अह.

उच्चेहिं चामरेहिं धवलधअवडाडधरिल्लावलीहिं

घण्टाहिं विन्दुरिल्लासुरतरुणिविमाण्णुसारं लहन्ती ।

पाआरं लङ्गअन्ती कुण्ड रअवसा उखमन्ती खमन्ती

एन्ती जन्ती अ दोला जणमणहरणं बुड्ढुबुड्ढुणेहिं ॥ ३१ ॥

अवि अ' ।

रणन्तमणियेजरं झणझणन्तहारच्छडं

कणक्कणअकिङ्किणीमुहलमेहलाडधरं ।

विलोलवलआवलीजणिअमञ्जुसिञ्चारवं

ए कस्स मणमोहणं ससिमुहीअ हिन्दोलणं ॥ ३२ ॥

विदूषकः । भो सुप्तआरो तुमं । अहं उए विज्जिआरो भविअ वित्थरेण वस्सेमि' ।

31<sup>a</sup> P गोपुरेहिं, W गोउरेहिं instead of चा-  
मरेहिं. — WO धुअधवलवडा, R कअ-  
धवलवडा, S 'धअपडा', T 'पडा', U  
'पडा'. — O 'डधरेस्तासलोहिं, SU 'ड-  
धरिल्लं चलेहिं, T 'हंवरणं चलेहिं

31<sup>b</sup> C वट्ठरिल्ला, PW विट्ठरिल्ला, N बिट्ठ-  
रिल्ला, ST वित्थरिल्ला, U पत्थरिल्ला.  
— O 'आणुहारं, P 'आणुकरं, N 'आ-  
णुआरे, OR 'आणकरं — N वल्लो

31<sup>c</sup> CPWOR कुण्डि, N 'दी. — COE 'व-  
सादुड'. — T omits खमन्ती

31<sup>d</sup> CP तीय दोला सलोलं (O 'ता), W जत्तो  
दोला सलोलं, OR रंत्तो दोला सलोलं, ST  
अंत्तो — SU दोला — P जयणमण.  
— S 'हरणी. — C धट्ठणप्पट्टणेहिं, P  
कट्ठणप्पट्टणेहिं, W बुड्ढुबुड्ढुणेहिं, N बु-  
ड्ढुबुड्ढुणेहिं, OR कसणुक्कसणेहिं, S ब-  
ड्ढु, T बुड्ढु उड्ढुणेहिं, U पुड्ढु.

32<sup>a</sup> N 'वेपुर — O रणम्मणतहारच्छट, P र-

णझणतहारत्थण, R झणत. — N 'कट,  
T 'कट्ट.

32<sup>b</sup> O झणझणिर, P रणन्धणिर, W कण-  
क्कणिर, N क्कणक्कणिर, O झणझणिर,  
R झकलक्कणिर, SU झणझणिर, T  
झणन्धणिर. — C 'मुहलमेहडा, WO  
RU 'मुहर, N 'अधुर.

32<sup>c</sup> U विलोलमणिभावलो. — C 'वणिर,  
PWNOR 'अणिर

32<sup>d</sup> STU ए कस्स खु मणोहरं. — CP 'सु-  
होद, WSTU 'सुहोद. — P 'हिहो

32<sup>e</sup> C विदूः । राजानमाह — STU भो व-  
अस्स — P 'कारो, T 'भरो — W  
तुव

32<sup>f</sup> P अम्ह — GU पुण, P पुण — P  
'कारो, N वित्थरआरो, S पुत्ति, T उत्ति,  
U पुत्ति. — C विज्जारिय, PS वित्थारिन्.  
N वित्थाररहं, TU omit. — P व-  
वि, N omits, STU वड्ढस्स

उवरिट्टिअथणपम्भारचम्मिअं चलणपङ्कआण जुअं ।

हक्कारइ व मअणं रणन्तमणियोउरवेण ॥ ३३ ॥

हिन्दोलणलीलाइअमुहलं रहचक्कचक्कलं रमणं ।

किलकिलइ व सहरिसं मणिकञ्चीकिङ्किणिरवेण ॥ ३४ ॥

तारन्दोलणहेलासरन्तसरिअच्छलेण से हारो ।

विवक्खरइ व कुसुमाउहणरवइणो कित्तिवल्लीओ ॥ ३५ ॥

संमुहपवणपणोस्सिअवरिस्सदरंदाविआइँ अङ्गाइँ ।

हक्कारिक्खण मअणं पासम्मि णिवेसअन्ति व ॥ ३६ ॥

33<sup>a</sup> C राजाह, W राजा — C 'दृढित्पय-  
भारवंपियं, P 'चपिय, N 'त्यण्यभारयो-  
हिमं, R 'रविमं, S 'यणहारंयमंतमन्त्राय,  
T 'यणभारायमंतमन्त्राय, U 'यणहारो-  
यमंतमन्त्राय. — P 'चलय', N 'चरण',  
OR 'पकलजुअं से, STU 'चरणकमलजुअं.

33<sup>b</sup> CW विदूषकः. — CPO पुक्कारह, W पुक्का-  
रय, N 'हक्कारइँ, R 'हक्कारह, S 'हक्कारिह, T  
'हक्कारिच्छह, U 'हकारेह — T विभ, U  
व — N 'रत्तमणि' — P 'चोउरमि-  
सेयं, O 'मिसेय, R 'चिसेय, STU 'चो-  
उरारायं

34<sup>a</sup> CW राजा, N अणं च, S अण च चअंस,  
T अण च, U अणं च before the  
verse. — C 'हिंदोलयणलीलाअपड, P  
अंदोलणलीलचणलपड, WOR 'हिंदोलण-  
लीलासणलपड, N 'हिंदोलणलीलाभल-  
यड, S 'लोलाय मुहलं, U 'मुहर — O,  
'चक्कवतुच, PWOR 'चक्कचक्कलं, N 'चक्कारं,  
T 'चक्कसरि, U 'चक्कयलं

34<sup>b</sup> C विदू' कनकनह, W 'किलिह, S किलि-  
णिलिह, U 'सह — P 'त्य, S 'य —  
S 'सरिसं corrected to 'सरिसरि —

P 'रावय, W 'अंभमणि', N 'मणिकंच-  
चकिकिणो', O 'कंचोमणि', S 'कलकंचो',  
T 'चलकचो'.

35<sup>a</sup> CW राजा, T अवि अ before the verse.  
— NOBT 'दोलंदोलय' — P 'त्यलेह,  
W 'पसरियसरियाणियेह, N 'सरिअरुलेय,  
S 'वसरतसणच्छलेय, T 'पसरतसरुलेय,  
U 'वसरतसरच्छलेय. — C 'हारा, WOR  
हारो से

35<sup>b</sup> CW विदूषकः — P 'विकेरह, W वि-  
क्करह, N 'विकिई, OR 'विकिरह, S  
'विकारेह, TU 'विकारह. — ONOBT छ,  
S अह, U विभ. — P 'कुसुमाओद',  
W 'कुसुमाउट', N 'कुसुमाजुह', T 'उसु-  
माउह' — U 'वरवइणो — P 'कि-  
त्तियवल्लीओ, OR 'कित्तियोजाई

36<sup>a</sup> C राजा — W 'समुपवय'. — N 'प-  
मल्लिभ', U 'पवणोल्लोसिभ'. — C 'व-  
रिन्दरिसावियाह, SU 'दलदसिआह (U  
'द-द', T 'वरिदल्लदरदाविआह — SU  
अंगाह

36<sup>b</sup> CW विदूषकः. — C 'हक्कारिक्खय, W 'ह-  
क्कारिह छ, N 'हक्कारिणुय, T 'अक्कारिभ

ताडङ्कुअं गराडेसु बहलघुसिणेसु घडणलीलाहिं ।  
 देइ व दोलन्दोलणरेहाओ गणणकोडुण ॥ ३७ ॥  
 णअणाइ पसइसरिसाइ झत्ति फुल्लाइ कोउहल्लेण ।  
 अप्पेन्ति व कुवलअदलसिलीमुहे पच्चवाणस्स ॥ ३८ ॥  
 दोलारअविच्छेओ कहां पि मा होहिइ त्ति पडइ व ।  
 पुट्टीअ वेणियदणो वम्महचम्मट्ठिआअन्तो ॥ ३९ ॥  
 इअ एआइ विलासुज्जलाइँ दोलापवच्चचरिआइँ ।  
 कस्स ण लिहइ व चित्ते णिउणो कन्दप्पचित्तअरो ॥ ४० ॥

- उख — STU पासेसु — W विवेसि-  
 र्थति, U विवेसिभनेतेव  
 ३७<sup>a</sup> C ततो राजा, W राजा — STU ता-  
 ङ्गं. — TU 'लुभचं' — T गंदसु. —  
 OPS लघुल' — CSTU 'पुसुणेसु, N  
 'पुसुणलोलाहि  
 ३७<sup>b</sup> C विट्ठ' । दिद, NT देई. — ONORT  
 छ — SU होलं. — C 'लेहाउ, T  
 'लेहा, U 'लेहाओ — ON गणणा', W  
 गणण', STU गणण'. — C 'कुट्टेण, PN  
 'कोट्टेण, O 'कोट्टेण, R 'को-य, ST  
 'कोट्टिमि, U 'कुट्टिमि  
 ३८<sup>a</sup> OW राजा — PWNOR णअणाइ —  
 O पसरिपरिआइ, PWNOR 'साइ, N प-  
 णाइ', SU पसरि, T 'सरिक्काइ — P  
 omits झत्ति — CPWNOR फुल्लाइ, T  
 फुला — C कोडुहल्लेण, WOR कोडु-  
 ३८<sup>b</sup> OW विट्ठकः. — CP उपपत्ति, W अ-  
 र्थति, N उपपत्ति, STU उपपत्ति. —  
 CPWNOR छ, ST विभ, U पिअ —  
 C कुलदण', PW 'सिनिमुट्टे, N 'मुट्टं,  
 STU कुवमभसिलोमुहाण अयंगस्स

- ३९<sup>a</sup> OW राजा — SU होला' — P वि-  
 त्येउ, N 'रसविच्छेओ — OPN कट्ठिं,  
 R कइ. — ORT वि — OPNOR  
 होउ, W होहइ, S होडु, TU होइ —  
 C झत्ति, P इत्ति, NOBS इत्ति. — C  
 पयडइ, N पयइ, T पहरइ, U पयइ.  
 ३९<sup>b</sup> OW विट्ठकः. — C पुट्टोइ, P पिट्टाय,  
 W पिट्ठिमि, N पुट्टोअ, OR पुट्टिमि, SU  
 पुट्टीय, T पुट्टे वेणो' — NO मम्मह',  
 R मम्मदट्ठिआअन्तो, N 'चम्मेट्ठि, T 'च-  
 म्मलटि', U 'चर्मटि'.  
 ४०<sup>a</sup> OW राजा. — N omits इअ; S इइ  
 — C याइ, P यया, W यसाइ, N य-  
 आइ, S यआय, TU यदाय — O वि-  
 ज्ञासो' — C 'लाइ, STU 'लाइ —  
 SU होला'. — N 'पयच', OR 'पयच',  
 T 'पयच' — STU 'चरिदाइ  
 ४०<sup>b</sup> OW विट्ठकः. — STU कस्स खु य, U  
 कस्स वा खु य — OPN लिहइ. —  
 CPNSTU omit व, R छ — W  
 चित्तय — T कंदपचित्तारो

राजा । सविषादम् । कथं ओदिखा कप्पूरमञ्जरी रिता दोला रिं मन्त्र  
चित्तं रिताइं दंसणसुअजणअणाइं ।

विद्वक्कः । ता विज्जुल्लहाइं खणदिट्ठाए ताए ।

राजा । मा एवं भण । हरिअन्दपुरी विअ दिट्ठा पण्णाअ । स्मतिनाटितकेन ।

मञ्जिटी ओट्टमुहा णवघडणसुवसुज्जला अङ्गलट्टी

दिट्ठी बालेन्दुलेहाधवलमजङ्गी कुन्तला कज्जलाहा ।

इत्थं वखाण रेहा विहरइ हरिणीचञ्चलञ्चीअ एसा

कन्दप्पो जीअ दप्पी जुअजणजअणे पुणलक्खो विभाइ॥४१॥

40<sup>a</sup> CPWSU omitt कथं, T कहि — CP  
ORI भवइखा, W भवयणा, N भव-  
त्तिगा, S ओइखा भ, U ओइखा. —  
After कप्पू P adds दोलाहिती, W  
adds दोलाह. — SU दोला — W  
रिं च, OR रिं भ. — C मउ, O  
मउज — SU रिताइ — C दंसणसुअ-  
जणस नयणाइ, P दंसणसुअ, WN दंस-  
णसुअ, OR दंसणसुअइं मन्त्र (O म-  
न्त्र) णवघाइ (O इ), SU णवघाइ,  
T दंसणसुअ.

40<sup>b</sup> P omitt विद्व. — ORU omitt ता —  
C विज्जुल्लेहाइं, P विज्जुल्लेहि च इय,  
W विज्जुल्लेहा इय, N विज्जुल्लेहाविज्ज,  
OR विज्जुल्लेहि च इय — P खणदि-  
ट्ठाए, W खण्ठा, N खण्ठा दिट्ठा खण्ठा  
भ, OR खण्ठादिट्ठा तक्खणे खण्ठा, T ख-  
ण्ठादिट्ठाए. — OT तोइ, PWNOR omitt;  
SU इदोइ.

40<sup>a</sup> P चणस मा. — NORSTU इयं.

40<sup>b</sup> P चणस हरिचंदरती, W हर्यंदपुवदि,  
OR पुदि, SU चदि, T पुदइ. —

WOBSTU च — C विद्वत्ता य पुण  
खण्ठा य, SU खण्ठादिट्ठा खण्ठा भ.

40<sup>c</sup> C खं भूयो प्याह राजा

41<sup>a</sup> N मंजिटा — P "चडव", W "चडि".  
— SU भगभट्टी, T "कट्टी"

41<sup>b</sup> WOR यालिदु — N "लैतालवतिम".  
— W "जयली", NSTU "जयली", OR  
"जयली" — N कुतला, TU कुंदला. —  
CPW "लाभा.

41<sup>c</sup> OR इयं — N वखाण — C विहरइ,  
W विहरइ. — N हरिणा — OP  
"सखोइ", W "सखोइ", STU "सखोइ".  
— C ओइ, S तोइ, U यणे

41<sup>d</sup> OW जोइ, P जोइ, N दोइ, ORTU  
जाइ, S जाभ — GPNORSTU दप्पो  
— C खण्ठाखण्ठाइयो, P खण्ठाखण्ठायो,  
W खण्ठाखण्ठा, N खण्ठाखण्ठायो, OR कु-  
ण्ठाखण्ठाखण्ठा, STU तिहुवण्ठाखण्ठा (T  
तिहुवण्ठा, U तिहु) — C कुल्लसल्लो,  
W वल्लसल्लु, N वल्ल, OR "सल्लु". —  
C विहादि, P विहादि, W दूयदि, N दि,  
OR च ठाइ, S इहाइ, U विहाइ.

विद्वक्कः । एदं तं मरगदपुञ्जं । इध उवविसिअ पिअवअस्सो पडिवा-  
लेदु तं । संझा वि संण्हिदा वट्ठदि ।

तथा कुस्तः<sup>4</sup>

राजा । अदिसिसिरा वि जामिणी अदिसंताविणिं गिम्हमन्झणह्वेलं  
अणुहरदि ।

विद्वक्कः । ता लच्छीसहअरो खणं चिट्ठदु देवो जाव अहं सिसिरो-  
वआरसामगिं संपादेमि । इति नाट्येन निष्क्रम्य पुरे ५ वलोक्य । किं उवा ए-  
सा विअक्खणा इदो णिअडिआ आअच्छदि ।

राजा । संण्हिदो संकेदकालो कधिदो सहीहिं । स्मत्वा मदनकृतमभिनीय<sup>10</sup> ।

41<sup>1</sup> P एवं — SU omit तं — OPWNO  
RSU मरगभं.

41<sup>2</sup> CPN ता इह, WORTU इह, S जह.  
— P उपविसिअ वि प्रियवि, S उवसिअ  
वअस्सो, T omits पिअ; U वअस्सो —  
N 'वाटेड, S 'वालेड, U 'पालेदु. — CU  
omit तं.

41<sup>3</sup> W 'दिहा लजेव, SU 'दिदा खव. —  
STU वट्ठदु.

41<sup>4</sup> C ततो राजा तथा कुस्तं, P तथा कुस्तं  
राजा, W तथा कुस्तं, N उतो तथा कु.

41<sup>5</sup> CPN omit राजा; W राजा स्मरणमभि-  
नीय — C अयिसिसिर, PSU अइसि-  
सिरा, W अइसिसि, NOR अइसिसिरं,  
T सिसिरा. — WNOR वि — OP  
हिमाणी, W हिमाणि, NOR जामिणिं,  
T जामिणि. — C संताविणीं, P संता-  
विणीमणु, WNOR संतावदाहिं (OR  
संदाव), S अइसंतापिणी, TU अइसंदा-  
विणी. — CPWNOB omit गिम्हं;  
S 'मन्झण. — C अणुहवामि, PWOR  
अणुहवामि, N अणुहवामि, SU 'हर,  
T 'हर.

41<sup>6</sup> C ताव — T 'सहसरो — P एगड  
खणं — SU चिट्ठु. — COR देवो,  
N omits. — STU omit अहं — W  
सिसिरोवरर, OR 'रोयभार. — CPW  
संपादेमि

41<sup>7</sup> C परिःक्रम्य, P परिः निःक्रम्य, WOR प-  
रिःक्रम्य — C विलोक्य धत्ति विद्वक्कः,  
W विलोक्य, SU निष्क्रम्यावलोक्य, T प-  
रिःक्रम्यावलोक्य, PNWS add च

41<sup>8</sup> CPNOR पुण — STU omit एसा —  
STU इदो खव — OP नियहो, N  
निअस्सि, SU विद्वत्तं, T विअक्खमति  
OW आगळदि, SU आअच्छद, T आआ-  
छदो

41<sup>9</sup> P संण्हिदो यं, N 'दिदो अ. — CPW  
OR संकेअ, N संझाकालो अ — CPN  
कधिदो, S कहीओ, TU सहीहिं कट्ठिदो  
— GWNOR संतोहिं, P मतोहि, B वं-  
तोहि, S omits, WNOR add वि. —  
STU add ता सभावणोओ, after which  
S adds अवि खम्म तत्तेव भवे

41<sup>10</sup> C omits स्म; P तां स्म — C मदन-  
सङ्गतमभिनीय कर्णमंजरीह्वरपमाभित्याह



किसलअकरचलणा वि हु कुवलअणअणा मिअङ्कवअणा वि।  
अहह एवचम्पअङ्गी तह वि हु तावेइ अछरिअं ॥ ४२ ॥

विदूषकः । 'सम्यगवलोक्य' । अहो विअक्खणा सिसिरोवआरसामग्गीसहिदा  
आअदा' ।

ततः प्रविशति यद्गोतशिशिरोपचारसामग्यो विचक्षणा'  
विचक्षणा । परिक्रम्य' । अहो पिअसहीए विरहदाहज्जरो' ।

विदूषकः । उपसृत्य' । भोदि किं एदं' ।

विचक्षणा । सिसिरोवआरसामग्गी' ।

विदूषकः । कस्स किदे' ।

विचक्षणा । पिअसहीए किदे' ।

विदूषकः । ता मह वि अञ्चं देहि' ।

विचक्षणा । किं णिमिच्चं' ।

विदूषकः । महाराअस्स किदे' ।

राजा, PN मदनाकतिमभिनीय. — T  
adds अवि याम तदा च वे.

42<sup>a</sup> U 'अर'. — Miss. 'चरणा'. — T omits  
वि. — NT omit हु, SU अ. — N  
कुवलअणअणा. — O 'मियेक्खणा'. — S च,  
TU अ

42<sup>b</sup> STU omit अहह. — STU अहियवरंय-  
अर्जनी (U अर्जि S 'अर्ज'). — T'तअ. —  
T omits वि — CP य, N कसु, STU  
omit. — SU तवेइ ति, T तेवेइ ति.  
— ORTU अच्चरिअं, S अच्चरं

42<sup>c</sup> C विलोक्य, P सम्यगवलोक्याय, WOR  
सम्यग्विलोक्य

42<sup>d</sup> C कचं, P अवि, NOR अर, SU omit.  
— NSU विअ' वि. — S 'रोअआर'.  
— W 'सामगि', OR omit 'सामग्यो'  
— P 'सहिदहत्था', OR 'गहिदहत्था'. —

OW omit आअदा, PN विअ, T अ-  
अदा.

42<sup>e</sup> O विअ' शिशिरोपचारयुक्ता, PN शिशिरो-  
पचारसामग्योसहिता, S शिशिरोपचारसामग्यो-  
चरा, TU योहिदा. — OU add च

42<sup>f</sup> C परिक्रम्याह विचक्षणा, NOR omit वि-  
चक्षणा.

42<sup>g</sup> P 'अहो'. — C मंहतो दाह', P मंहतो  
वि', N मंहतो कसु वि'. — ORS  
'दाह', T विरहज्जरो

42<sup>h</sup> C adds तामाह

42<sup>i</sup> P मो, W भादो, OR विअक्खणे, STU  
मो विअक्खणे. — N किमिद

42<sup>j</sup>, 10, 11 CPWNOR कदे — U omits 42<sup>k</sup>.

42<sup>l</sup> P मंहं, W मंहं, OR मम — CPW  
वि — P अहुं, S अहुं T हत्थे दिदि-

42<sup>m</sup> C कस्स कदे

विचक्षया । किं उण कारणं<sup>42</sup> ।

विदूषकः । कप्पूरमञ्जरीए वि किं<sup>43</sup> ।

विचक्षया । किं ए जाणासि महाराअस्स दंसणं<sup>44</sup> ।

विदूषकः । तुमं पि किं ए जाणासि महाराअस्स कप्पूरमञ्जरीए दंसणं<sup>45</sup> ।  
इत्युभौ हसतः<sup>46</sup>

विचक्षया । ता कहिं महाराओ<sup>47</sup> ।

विदूषकः । तुह वअणेण मरगदपुञ्जे<sup>48</sup> ।

विचक्षया । ता महाराएण सह मरगदपुञ्जदुवारे चिट्ठु जेण उहअदंसणे  
जादे सिसिरोवआरसामग्गीए जलञ्जली दिज्जदि<sup>49</sup> ।

विदूषकः । तां परिव्वज्ज<sup>50</sup> । तहिं गच्छ जदो णाअच्छसि<sup>51</sup> । इति विपति<sup>52</sup> । तां  
प्रति<sup>53</sup> । ता कीस दुवारहेसे भविदं<sup>54</sup> ।

42<sup>44</sup> C omits उण; PWNOR पुण — NST  
कासणं — POR add तस्स

42<sup>45</sup> P 'जरी' — ON omit वि — S किं  
कण्ठ, TU किं उण कण्ठ. — N adds  
कसणं

42<sup>46</sup> T तुमं कि. — W जाणसि, N जाणासि,  
T जाणसि कप्पूरमञ्जरी महाराअस्स. — C  
दंसणं तोय, T दंसण ति

42<sup>47</sup> W उ तुमं, O तुमं — OR वि, STU  
omit. — C न जाणासि कि, TU किं  
उण ए — W जाणसि, NSU जाणा-  
सि — T महाराअ, U कप्पूर महारा. —  
O दंसणे. — C adds कारणं

42<sup>48</sup> CPWN इत्युभे. — P परस्पर ह, N  
हसहेति ह.

42<sup>49</sup> SU तुज्ज — Mas मरगअ — C 'पुंजे'  
कजेव. — PWOR add चिट्ठिदि

42<sup>42</sup> W 'रायण' — U omits सह — Mas.  
मरगअ — C 'दुवारहेसे, P 'दुवारहेसे,  
W 'दुआरे, N 'दुआरोदेसे. T 'दुवार' —  
C चिट्ठवव्वं, N चिट्ठ इणं — T कं.  
— CPT उअअ, O उअ, SU उअ-  
आणं दं — T तिलजलंजली — P  
दि, STU दिज्जदि

42<sup>43</sup> C तामालिग्योपसत्त्याह, P तामुपसत्त्य शि-  
श्रिरोपचारसामगोमादाय, WOR तामुपस-  
त्त्य, N तामहत्त्य

42<sup>44</sup> CP जहिं पुण, NSTU जहिं — CP  
नागकसि, W णागकसि, STU णागअ  
चिट्ठु. — OR add हे सिसिरोवआर-  
सामग्गि

42<sup>45</sup>, 55 OU omit. — P विदू तां प्रति

42<sup>46</sup> N किर, STU केय — CP दुवारहेसे,  
N दुआरेदेसे S दुवारहेसेण, T दुआरो-

विचक्षणा । देवीए आदेसेण<sup>27</sup> ।

विदूषकः । कीदिसो आदेसो<sup>28</sup> ।

विचक्षणा । तहिं देवीए बालतरुणो तिखि आरोविदा<sup>29</sup> ।

विदूषकः । के के<sup>30</sup> ।

विचक्षणा । कुरवअतिलअअसोआ<sup>31</sup> ।

विदूषकः । ता किं तेहिं<sup>32</sup> ।

विचक्षणा । भण्णिदा सा देवीए जघा<sup>33</sup> ।

कुरवअतिलअअसोआ आलिङ्गणदंसणग्गचलणहआ ।

विअसन्ति कामिणीयां ता तायां देहि दोहलअं ॥ ४३ ॥

एणिहं तं संपादइस्सदि<sup>1</sup> ।

विदूषकः । ता मरगदमुज्जादो पियवअस्सं आण्णिअ तमालविडवन्त-

हेसेण, U दुवारदेसेण — CP भोदव्वं,  
N होव्व, SU omit.

42<sup>27</sup> N omits — OR add कपूरमंनरी भा-  
गमिस्सदि (R भाभस्सदि).<sup>-</sup>

42<sup>28</sup> N omits — CPW किं तोय, OR किं  
ति तोय, SU कीरिखो, T किरिखो

42<sup>29</sup> N omits तहिं. — O बालतरु, PSU  
तरु, W बालतरु, N बालतरुआ, T  
बालतरवो, U वात्त — C तिथि, N  
तीयोओ, U तिथी — T आरोचिदा, U  
पिदा.

42<sup>30</sup> NOR को को, ST ते के, U दे के.

42<sup>31</sup> N omits — P कुवव — W कुरु. —  
C लयभाओया, STU लभाओआ

42<sup>32</sup> N omits — T ता कि — S देहिं,  
T ते.

42<sup>33</sup> NO omit — P भण्णिदा — T देवीए  
कपूरमंनरी — WR omit जघा, SU  
जघ, T जघा

43<sup>1</sup> N विचक्षणा before the verse. — O  
omits 43. — CPW कुरु — C ल-  
यभाओया, R तिलभाओआ, STU ति-  
लभाओआ. — N लिंगणदंसणग्गचलणह-  
णहआ, RT दंसणचलण — STU  
हदा

43<sup>2</sup> C विवासंति — GWN मुंदरीणं —  
W omits ता — C दोहयल्लयं — 43  
is not reckoned as verse in O

43<sup>3</sup> P Sanskrit only — O omits इणिह  
— C सा त. T omits तं — CPW  
OR संपाह, S संपादस्सदि — N  
adds ति

रिदं ठाविअ एदं पच्चक्खं करिस्सं<sup>3</sup>। तथा नाटयति<sup>3</sup>। राजानं प्रति<sup>4</sup>। भो भो  
उट्ठिअ पेक्ख णिअहिअअसमुद्दचन्दलेहं<sup>5</sup>।

राजा तथा करोति<sup>6</sup>

ततः प्रविशति विशेषभूषिता कर्पूरमञ्जरी<sup>7</sup>

कर्पूरमञ्जरी । कहिं उण विअक्खणा<sup>8</sup>।

विचक्षणा । तामनुसृत्य<sup>9</sup>। सहि करीअदु देवीए समादिदुं<sup>10</sup>।

राजा । वअस्स किं उण तं<sup>11</sup>।

विदूयकः । तमालविडवन्तरिदो जाण<sup>12</sup>।

विचक्षणा । एसो कुरवअतरु<sup>13</sup>।

कर्पूरमञ्जरी तमालिहति<sup>14</sup>

43<sup>3</sup> CPWNORSU मरगभ — S 'पुंजाहि-  
दी, T 'पुंजिआहिदो, U 'पुंजाहिदो —  
C 'वयस्सो — N आणोअ. — C 'वि-  
उवंतरदुट्ठिदं, P 'वंतरदिदुं, N 'विलवन्त-  
रिद, ORU 'वन्तरिअं, S 'विडवन्तरिअ-  
दिअं, T 'वन्तरिदिअं — CPWNO  
ठविअ, R 'यविअ, STU करिअ. — W  
omits एदं — P पच्चक्खं च, STU  
'क्खो — ORU करदस्सं, W करेदस्सं.  
S कारदस्सं, U कादस्सं

43<sup>4</sup> C विदू तथा — CPW नाटयित्वा

43<sup>4</sup> C राजानमाह

43<sup>5</sup> CO भो once only, STU omitt. —  
STU उट्ठेहि २. — WOR संपिक्ख, S  
दक्खणोअ, U दक्ख — P 'उदल्लिहिअं.  
S हिअभअसमुद्दचन्दलेहा

43<sup>7</sup> C ततो विद्यति — ST 'अविशेय. —  
POR 'भूषितांगी, W 'भूषांगी

43<sup>8</sup> C कर्पु माह — T कर्ह. — CWN पुण.  
P पि पुण

43<sup>9</sup> C तामनुसृत्याह, PWOR तामनुसृत्य

43<sup>10</sup> C omits सहि — CPOR<sup>10</sup> कोरु, WS  
कोरु, T किरु, U किरु. — C छ  
दे, P तं छ देविअ, WS देवी, OR  
देईअ. — C समादिदुं

43<sup>11</sup> C राजा विदू माह — OPWN पुण.  
— T किं उण त वअस्स.

43<sup>12</sup> N तलमाल — C 'तरितो, OT 'तरि-  
ओ, R 'तरो, S 'तरिदिओ, W adds  
अविअ, S adds णिल्लो, T adds  
अवीअ णिल्लो अविअ, U adds णिल्ल-  
ओ — N जाणनु. SU जाणाहि, T  
जाणेहि — OR add राजा तथा क-  
रोति.

43<sup>13</sup> C विच तामाह । सहि य्खो, P य्ख सो,  
WNORS य्ख, U omits; T य्खो after  
कु — P कुयय.

राजा ।

एवकुरवअवच्छो कुम्भयोत्थणीए  
रहसविरइएणं णिम्भरालिङ्गणेणं ।

तह कुसुमसमिद्धिं लम्बिओ सुन्दरीए

जह भसलकुलाणं एत्थ जत्ता समत्ता ॥ ४४ ॥

विदूषकः । भो पेक्ख पेक्ख महेन्द्रजालं । जेणं ।

बालो वि कुरवअतरू तरुणीअ गाढमुवगूढो ।

सहस त्ति कुसुमणिअरं मअणसरे विअ समुगिरइ ॥ ४५ ॥

राजा । ईदिसो जेव दोहलस्स पहावो ।

विदूषका । अअं तिलअद्दुमो ।

कपूरमञ्जरी चिरं तिरंगमनोभवति<sup>३</sup>

44<sup>१</sup> CPWNOB विवहटा. — C 'उत्थो, P 'कुम्भयवच्छो, WNOB 'कम्भो, STU 'कम्भो.

44<sup>२</sup> SU रमह. — CPW 'रहं. N 'रह. — NSU 'मिहए. T 'मिहए.

44<sup>३</sup> W कुम्भ. — PST 'समिद्धं, O 'समिद्ध. — CPWNOB संमिद्धो, ST नंमिद्ध.

44<sup>४</sup> C मयटा. U सहस. — N 'कुसुमं — COB तस्य, N तत्र. — S जत्ता. U कम्भो. — N पदना, O पदता, R omits; ST समत्ता.

44<sup>५</sup> P भो भो पेक्ख पेक्ख W भो भो पिक्ख. N मे पेक्ख २. OB पेक्ख भो. STU भो वसत्त पेक्ख २. — CNOB मरिद्धं. S इदं वसत्तमरिद्धं, TU इदं (I इदं) वसत्तमरिद्धं.

44<sup>६</sup> P कुम्भं, ET कुम्भं. — M. तह

पेक्ख (W तपी). — WN बाढमह, S 'उत्थो T 'उत्थो.

44<sup>७</sup> N इति. STU सहसा. — NSTU omits ति. — C कुम्भिद्धो, P कुम्भिद्धो, N कुम्भिद्धो, S कुम्भिद्धो. TU कुम्भिद्धो instead of कुम्भं—कुम्भित्त. — OB कुम्भित्तं मअणसरे.

44<sup>८</sup> CN इदिसो. S मरिद्धो. TU इदिसो. — P मेव, O जेव. R जेव, SU सहस, T सहस — POR दोहलस्स, N दोहलस्स. — CP जमवो, OB जमवो.

44<sup>९</sup> C इह म्भो, PN जह सह, OB जह सह.

44<sup>१०</sup> C तनः कपू तत्रपति चिरमनोभवति च तं, P कपू चिरं तत्रपति अवनोभवति च. W omits चिरं. OB चिरं तत्रपति अवनोभवति च, SU चिरं तत्रपति अवनोभवति.

राजा ।

तिवन्नाणं तरलाणं कज्जलकलासंवट्टिआणं पि से  
 पासे पच्चसरं सिलीमुहधरं शिच्चं कुणन्ताणं अ ।  
 शेत्ताणं तिलअहुमे शिवडिआ धाडी मअच्छीअ जं  
 तं सो मज्जरिपुञ्जदन्तुरसिरो रोमञ्चिओ द द्विओ ॥ ४६ ॥

विचङ्गणा । एसो वि असोअसाही ।

कपूरमञ्जरो चरणारुनं नाटयति ।

राजा ।

असोअतरुताडणं रणिअयेउरेणंहिया  
 कअं च मअलञ्छणच्छविमुहीअ हेलुल्लसं ।  
 सिहासु सअलासु वि त्ववअमण्डणाडच्चरं  
 दिअं च गअणङ्गणे जणणिरिद्वयिज्जं खणं ॥ ४७ ॥

46<sup>a</sup> C omits राजा. — Mas तरलाण. — C

‘संवट्टिआणं P ‘संभग्गिदायं, WNOB  
 ‘संभग्गिदायं, S ‘संवट्टिआणं, TU ‘सं-  
 भग्गिदायं. — ST वि, N छ.

46<sup>b</sup> N ‘सुदं, T ‘रत्तं — P ‘सुसुधो. — O

मिच्छं. — Mas. ‘ताण — OB छ, T छं

46<sup>c</sup> PO ‘सुमे. — CWNOR शिवडिआ, P  
 शिवविदा, SU शिवविआ — N धाडी,  
 STU याली. — CPW मयङ्गोद, N  
 मअळीण, OB मिअ, STU मिअ-  
 ञ्छीय.46<sup>d</sup> O ‘दंतुरसो, N ‘दंतुर — CPWNOR  
 रोमंछिओ. — OPO छ द्विओ, W चट्टि-  
 वि, N चट्टवि, STU चट्टव46<sup>e</sup> O चिच्च तां पुनराह । चचि यवो, W यवे,  
 N यव, S यवे यंचसरं । यवो. — ONSTU  
 omit वि. — O क्षयोयत्तु, U ‘वा-  
 मयो.46<sup>a</sup> C क्षरताहनं, WOB क्षरयेन ताटयति47<sup>a</sup> OWNOR विचङ्गणा. — ON रयित्तं,  
 PWORSU रणिव. — P ‘नेणंछिणा,  
 NSTU ‘येउरेणंछिणा.47<sup>b</sup> OWNOR छट्टं, PSTU छिट्टं — BS  
 TU मिअ. — GWOB ‘सुहोद, P  
 STU ‘सुहोद, N ‘उत्तिमुहोय. — S  
 सोसुल्ल, U सोसुल्लं47<sup>c</sup> ST सभलासु छ. — O छविपर्मरुताहंदरं,  
 W छवणं, N छरिअं, SU त्ववअं, T  
 त्ववअं.47<sup>d</sup> OPNOSU छिट्टं, W छिट्टं, R छिट्ठं, T  
 छिट्टं — O गणयंणं, NOR गणयंणं,  
 STU सभलेणया — O ‘णिरिस्सयिज्जं,  
 W ‘णिरिस्सं, N ‘निरिस्सयतत्तत्तयंतत्तयं,  
 P खणो, STU खणो.

जिह्वः । भो यजस्रं जं लजं य किं दोहलदायं देवीयं शाखासि  
किं एतय कारयं ।

यज । यं तुलं जायासि ।

जिह्वः । भयासि जइ देवी य कुण्णदि ।

यज । द्यो एतय रोसायसरो । भय उज्जुहिदजीहो ।

जिह्वः ।

इह जइ वि कामिणीयं सुन्दरं भरइ अवजवायं सिरी ।

अहिदेवअ य विलसइ तह वि हु तारुण्य लच्छी ॥ ४८ ॥

यज । सुखिदो दे अहिण्याओ । किं उय किं पि भयामो ।

वालाउ होन्ति कोउहलेण एमेअ चबलचिन्ताओ ।

दरलसिअपणीसु पुणो खिबसइ सअरसअरहसं ॥ ४९ ॥

47<sup>a</sup> W एव. — C एवं सं सं संपदं, P सं  
य संपदं संपदं, OR सं सं सं संपद —  
CPWNO एवं, R एवं. — P दोहल,  
NOB दोहलज, U दोहलं दावि. —  
P देवी, N एवीय. — COR दायावि  
यय किं जायं, P यय जायावि दि  
जाय, W यय जाय दि जायं, N  
यय दि जायं जायावि, SU जायावि  
दि यय जायं (S जायति), T दि यय  
जायावि जायं.

47<sup>b</sup> CWNOR omit य, P य. — CW  
तुलं, N तुलं, OR तुलं, T तुलं य, U  
तुलं यं — CWNOR जाय.

47<sup>c</sup> U भया. — WNU जावि, R जा. —  
C कुण्णति, STU कुण्ण

47<sup>d</sup> ORT यय जो. — C रोसायरो, W  
यसरो, SU दोहायसरो

47<sup>e</sup> ST नं भय, U ता भय — CP उज्जु-  
हिदा जोदा. W उज्जुहिदा, N उज्जुहिदा-  
दाय, STU उज्जुहिदा जोदा

48<sup>a</sup> S omits जिह्वः. — R एव जाय, T  
जाय जाय — N कामिया, T कामियायं.  
— CPWU यय, ORST भयजवाय

48<sup>b</sup> W देवद, SU देवदे, T देवते. — S  
ल्ल — OPE विलसइ, WN विवज्ज,  
O विलसइ. — T omits हु; SU य.  
— OPW तारुण्य तोर

48<sup>c</sup> C जायिदो, PNORT सुखिदो, S सुखि-  
ओ — P omits दे. — CPWST  
जमि

48<sup>d</sup> CPWN पुण, S दिं हु दिं दि, T उय य  
दि वि — N omits दि. — COR  
भयामि

48<sup>e</sup> S होति एवमेअ, T होति मेव, U होति  
एमेअ — N कोउहलेण, SU कोउहलेण  
— C एमेअ, W एमेअ, N एमेअ, O  
एमेअ, R एमेअ, STU see above. —  
W एनणचिन्ताय, STU तरल

48<sup>f</sup> C दरिदुसिय, P दरिदुसिय, W दरल-  
सियजोडा, N दरमोनीभयज्याय, O दर-

विदूषकः । तहयो वि ह्वरेहोहस्सेण फुलन्ति । य उय रदिहसं  
जाणन्ति ।

नेपथ्ये

वैतालिकः । सुहसंझा भोदु देवस्स ।

लोआणं लोअणेहिं सह कमलवणं अक्षणिहं फुणन्तो

मुच्चन्तो तिग्गभावं सह अ सरहसं भाणिणीमाणसेहिं ।

मज्झिद्वारत्तमुत्तच्छविकिरणत्तओ चक्षवाएक्षमिदो

जाओ अत्थाचलत्थो उवह दिणमणी पिहणारिद्धपिद्धो ॥ ५० ॥

राजा । संणिहिदो संझासमओ बट्टदि ।

विदूषकः । संकेदकालो कधिदो सहीहिं ।

उत्तविभात्यणोसु, R द्वार उय रहरहस  
जाणन्ति उत्तविभात्यणोसु, STU दरगलिभ  
— W पुण. — C वियसच्च, W धरति,  
S विभरह. — O 'छल', N मभलद्वज,  
R मभरहर. — S 'विपल'

49<sup>1</sup> U omits — O विदू. वति, S omits  
विदू. — W तारणो, R तरजो, T  
तरणा — C omits वि — OR उ-  
मरेधारसेण, S 'रहसे', T 'रेहरहसे' —  
OR विभसंति.

49<sup>2</sup> U omits — O पुणो. — OWORS  
रह, P रई, T रयि — Instead of  
49<sup>1,2</sup> N has only त्यय जाणन्ति

49<sup>3</sup> C वेता प्राध — C 'संज्ञा, P 'संज्ञा,  
OR सुज्ञा, S सुज्ञाण संज्ञा, T सुई संज्ञा,  
U सुसंज्ञा. — S omits भोदु, T वेद,  
U धोदु — N देवस्स

50<sup>1</sup> C लोचणेहि, O 'हि — N 'वणे —  
STU छट्टणिह — OR करेते

50<sup>1</sup> W मुच्चन्तो — OR तिक्कभावे. — P  
सुध, W उधि, N गुर — P उधरह,  
W उधरिहं, SU वरमहं. — P क्षाणि-  
णो, R मयिणो.

50<sup>2</sup> N 'सुणाच्छ' — O 'वजो, S 'वो.  
— WORSTU 'पाधत्त'. — STU  
'तित्तं

50<sup>3</sup> Mos. जादो — C अत्थावर्द्धओ, P 'त्तो,  
SU अत्थावर्द्ध, T द्धत्थावर्द्ध — P  
उमच्च, U उवहदि — OPWNSTU पद्ध-  
— NSU 'हत्तं', OR 'धरं'.

50<sup>4</sup> C राजाए, P omits राजा, N राजा लो  
वसस्स. — C संणिहिदा वट्टजा. — SU  
वट्टर.

50<sup>5</sup> OWOR चक्केल, N उंझाकातो. — ON  
SU कधिदो, P कधिदो दो, T ते कधि-  
दो, SU add ने — OP मत्तोचि, W  
NOR वंदोचि — PW add चि, SU  
add ता कध चिज, T adds ता.



कपूरमञ्जरी । सहि विअवखणे गमिस्सं दाव' । विआलो संवुत्तो' ।  
विचवणा । एवं करीअदु' ।

इति परिकल्प निष्क्रान्ताः सर्वे ।  
द्वितीयं अवधिकान्तरम् ।

50<sup>3</sup> C कपूरं वक्ति. — T अणुगमिस्सामि.

50<sup>4</sup> N विकलो, R विआले, S पओसआलो,

T पदोसकालो, U पओसकालो — WU

संपत्तो, T पत्तो. — N adds वट्ठदि.

50<sup>5</sup> C विचवणा भाह । सहि खं, SU खं.

— CPWO कोरदु, R कोर.

50<sup>6</sup> T omits परिकल्प.

50<sup>7</sup> P WSTU यवनिकांतरं.

ततः प्रविशति राजा विदुषकम्<sup>1</sup>

राजा । तामनुसंधाय<sup>2</sup> ।

दूरे किज्जउ चम्पअस्स कलिआ कज्जं हलिहीअ किं  
ओल्लोह्लाइ वि कञ्चणेण गणणा का याम जञ्चेण वि ।  
लावणस्स णवुग्गाएन्दुमहुरच्छाअस्स तिस्सा पुरे  
पच्चंगेहि वि केसरस्स कुसुमुञ्जेरेहि किं कारणं ॥ १ ॥  
अवि अ<sup>1</sup> ।

मरगअमणिगुत्था हारलट्ठि इ तारा  
भमरकवल्लिअन्ता मालईमालिअ इ ।  
रहसवल्लिअकणं तीअ दिट्ठी वरिट्ठा  
सवणपहणिविट्ठा माणसं मे पविट्ठा ॥ २ ॥

1<sup>a</sup> PWNOR किज्जदु, S किज्जद, T किज्ज  
पमस्स, U किज्जद. — PW हलिहीद,  
N हरिहाद, OR हलिहाम, S "हीय,  
T हलंहीय, U हलंतोय.

1<sup>b</sup> P अल्लोल्लाम, N उल्लस्सेण, OR उत्तसेण,  
STU "ल्लेण अ. — W गणणा य का.  
— O अञ्चेण — N किं.

1<sup>c</sup> N अल्लामंयः, U लामअस्स. — P णवु-  
गदेहु, W णाउगादिदुमहुरच्छाअस्सं, N  
खवोगदेहु, OR णवोदिदेहु, SU स-  
गादिदुकिरण, T सयुतादेदुकिरणकामस  
— W तिसस.

1<sup>d</sup> PORT "हि, W पच्चंगेहि, N पच्चंगेहि. —

T केसरस्स, U केदमस्स. — P कुसुमु-  
रेहि, WR "हि, N "मञ्जेरेहि, OU "मञ्जेरेहि,  
T कुसुमेङ्गेरिहि — N कासणं, S कज्जद,  
TU कारिअं.

2<sup>a</sup> POR "मणियुंजा, WN "गुच्छा, T "गुटा. —  
NSU "लट्ठी — SU अ.

2<sup>b</sup> STU मरस. — R "कवल्लिअन्तः, S "द-  
प्रतर्भता — T मालदी. — P "मालियय,  
N "मलई, T "मलिय.

2<sup>c</sup> SU रमस. — N "वलीअ — PWNOR  
"कंडी. — PW तीह, NSU तीय, T  
तीअ.

2<sup>d</sup> PWN पवट्ठा.

विद्वणः । भो वअस्स किं तुमं भज्जाजिदो विअ किं पि किं पि कुरु-  
पुराअन्तो चिट्ठसि' ।

पत्ता । वअस्स सिविणअं दिट्ठं अनुसंधेमि' ।

विद्वणः । ता कथेदु पिअवअस्सो' ।

पत्ता ।

जाणे पङ्कहाणणा सिविणए मं वेलिसेज्जागअं

कन्दोट्टेण तदच्च ताडिउमणा हप्पन्तरे संठिआ ।

ता कोट्टेण मए वि झच्चि धरिआ दिस्से वरिल्लवले

तं सोवूण गअं च तीअ सहसा खट्ठा खु णिहा अ मे ॥ ३ ॥

विद्वणः । दयगतम्<sup>1</sup> । भोदु एवं दाय' । प्रकाशम्<sup>2</sup> । भो वअस्स अज्ज मए  
वि सिविणअं दिट्ठं' ।

पत्ता । सप्रत्यायम्<sup>3</sup> । ता कथीअदु कीदिसं तं सिविणअं' ।

2<sup>a</sup> P पियवयल्ल. — STU भज्ज किं. — P तु, W तुपे, N तुमं पि, OR तुभं. — N भज्जाय जिदो, SU भज्जाजिदो, T भं-  
दिदो; PO add यद्, W पि, E यद्. — P च, WOR छ. — POR किं  
पि once only, S किं पि once only,  
TU omit. — PN कुरुपुराअन्तो, STU  
कुरुपुराअन्तो.

2<sup>b</sup> N भो वअस्स omits सिविणअं—पङ्कहा-  
णणा 3<sup>a</sup>. — W पियं सिविणअं, E सि-  
विणअं. STU सिविणअं. — P माण-  
समाणुसंधेयि, W तम्मसंधेयमि, STU मा-  
णुसिं भणु.

2<sup>c</sup> W inserts कोदिसं तं before ता, S  
omits ता. — P कथिदु, E कथे, STU  
कथेदु.

3<sup>a</sup> W सुविणये — NT सज्जा. — PW  
NOB गदं.

3<sup>b</sup> NU कन्दोट्टेण. — PORT तदचित्ति, N क-  
टित्त — Mss. ताडिदु. — N पत्त-  
तरे. — Mss. संठिहा.

3<sup>c</sup> P कोट्टेण, N केयेण, O कोट्टेण, E केयेण,  
T कोट्टेण मये. — PNOB धरिदो, W  
गहिदा. — PWNOB दिस्सं. — OE  
वरिल्लवले, N वरिल्लवले.

3<sup>d</sup> W मयूय — P गदा द, WOR गदं —  
P तिय, W तीव, NSTU तीव. — P  
WNOB खट्ठा द. — W वि मे, O यमो.

3<sup>e</sup> STU होदु. — ORSTU यब्बं

3<sup>f</sup> T omits वअस्स — WBU omit वि. —  
P सिवणं, W सुविणयं, N सिविणअं,  
OR सिविणं

3<sup>g</sup> P सप्रत्यायचं सामित्तायं, W सप्रकायं, STU  
सोत्प्रायं

3<sup>h</sup> PWNOR कचित्तवदु, SU कचित्तवद, T  
कचित्तवद. — ORSU कीदिसं, T किं

विद्वयः । अज्ज जाणे सिदिणए सुखरिदासोचे सुत्तो म्हि' ।

राजा । तदो तदो' ।

विद्वयः । ता हएसिरोवरि दिखलीलाकजाए गङ्गाए षट्वाहिलो म्हि तोएण' ।

राजा । तदो तदो'<sup>10</sup> ।

विद्वयः । तदो सखससअवरिसिणा जलहरेण अधिच्छं पीदो म्हि' ।

राजा । अखरिअं अखरिअं'<sup>11</sup> । तदो तदो'<sup>12</sup> ।

विद्वयः । तदो चिन्तायाकखगदे भअवदि मत्तखडे तपयसीसंगदसकु-  
दन्तेण गदो सो महामेहो' । जाणे अहं पि तस्स गव्वट्ठिदो  
गच्छामि'<sup>13</sup> ।

राजा । तदो तदो'<sup>14</sup> ।

चितं. — N omits तं. -- W बुविणये, NR 'विणं, ST omit.

3' STU omit जाणे. — W विवयए, R adds व. — P 'वरिदोतो, WOR 'वरिदोतो, NSTU 'वरिण'. — STU यमुत्त.

3<sup>2</sup> NOR omit; PWS omit तदो तदो

3<sup>3</sup> PWNOR omit विद्वयः. — STU omit ता. — P वृत्ति, N वरिसिरो-  
वरि. — P 'लोलावज्जाए, N 'लोलाए  
अपगाए omits गङ्गाए; O 'लोलावेजाए,  
S 'पजाए, TU 'लोलावज्जाए — W  
तोएण पञ्चाहिलो सि, S 'लिको सि  
corrected to म्हि. — STU omit तोएण

3<sup>10</sup> P omits राजा — R तदो once only.

3<sup>11</sup> P सख. — W 'वरसिणा. — P वृत्ति-  
त्ति, WNOR अदिच्छं, SU जहए, T  
अहेए.

3<sup>12</sup> NR अखरिअं once only, S अखरे once  
only, U 'रोअं २.

3<sup>13</sup> N तदो once only, ORSU omit.

3<sup>14</sup> P तदा चित्तं भवत्ते, W भवत्ते, N भवत्ते-  
ति, OR 'वत्त, S omits; U भगवत्त. —  
W मच्छंते, S वंज्जए — P संवत्तं-  
मेसंगसमुद्देतेण, W संवत्तंमेसंगमेस-  
मुद्दे, N संमत्तंमेसंगमेसमुद्दे, O संमत्त-  
मेसंगमेसंगमेसमुद्दे, R मत्तमेसंगमेस-  
मुद्दे, SU संवत्तं, T संवत्तंमेसंगमेस-  
समुद्देतेण गदो — ORT omit हो

3<sup>15</sup> NSTU चि — NOR omit तस्स — P  
'ट्ठिदो ज्ञेव, W 'ट्ठिदो, N मेद्वयः, OR  
तगावट्ठिदो, SU 'गदो, T 'विद्वो  
N अज्जामि, T पेच्छामि — STU add  
सि.

3<sup>16</sup> RS तदो once only.

विद्वयः । तदो तहिं सो थूलजलविन्दूहिं वरिसिदुं घउत्तो<sup>37</sup> । अहं च  
रदणाअरसुत्तीहिं मुत्ताणामहेआहिं जलाहितो समुप्पडिअ पीदो मिह  
ताणं च दसमासप्पमाणं मुत्ताहलं भविअ गब्भे संदिदो<sup>38</sup> ।

राजा । तदो तदो<sup>39</sup> ।

विद्वयकः ।

तओ चउत्सद्धिसु सुत्तिसु द्विओ घणवुविन्दू जिअवंसरोअणो  
सुवत्तुलं णित्तलमच्छमुज्जलं कमेण पत्तो णवभोत्तिअत्तणं ॥ ४ ॥  
तदो.सोअहंअत्ताणअं ताणं सुत्तीणं गब्भगदंमुत्ताहलत्तणेण मखेमि<sup>40</sup> ।  
राजा । तदो तदो<sup>41</sup> ।

3<sup>7</sup> OR ओ तहिं, STU omit तहिं — N  
मूलविद्वहिं, SU घविरा, T धीरा. —  
P वरि — P पवद्दो, WSU पवद्दो, T  
पउत्तो

3<sup>18</sup> T अहं अ. — Mss रज्ज्वाअर. — O  
‘सुत्तिहिं. — P मुत्ताहलनामधेयाहिं, W  
मुत्तामुत्तिणामधेयाहिं, N मोत्ताणामधेयाहिं  
— Instead of जलाहितो W तो, N  
संपुदं, S जलधाराहिं, TU जलधराहिं —  
P समुप्पोडिय, W समुप्पडिय, N समु-  
प्पाडिअ, OR समुप्पुरिअ, S संपडिओ,  
T समुप्पाडिओ, U संपाडिओ — PWOR  
add जलविद्वहिं (P ‘विद्) समं — P  
अहित्थ पीदो, N जहिह पीदो, T omits  
पीदो — PWOR omit मिह — N  
ताणं पि, STU ताणं च अहं — T  
दसमाप्पमाण, WOR ‘प्पमाणो, N उ-  
मास’, T दहमास. — P मोत्ताहले,  
WOR ‘हलो, N मोत्ताहलं, S ‘अलं, T  
‘फलं — OR हुविम — P वटिहो,  
SU सुसंदिओ, T सुसंदिहो

3<sup>19</sup> R तदो once only

4<sup>a</sup> Mss. तदो — WNOR चउत्त. — P  
सुत्तिवंदिओ, WNT द्विओ, OR डिओ. —  
P यणंसुविन्दू हियंथुतोवरो, WOR ‘विहू  
जिदवंसरोअणो, N ‘विद्विद्वमभंथरोअणो,  
S ‘विद्विज्जदंरुओअणं, TU ‘विद्विज्जम-  
(T ‘व)कंथुअंविदो

4<sup>b</sup> PS सुवत्तुलं, T सुवत्तुलं, U सुवत्तुलं. —  
P ‘मत्तुमज्जलं, W णित्तलं, OR वि-  
त्तुलं, S णित्तलमच्छमु, T विद्वलं विहू-  
लमच्छमज्जलं, U णित्तलमच्छमु. — OR  
वरमुत्ति.

4<sup>1</sup> P inserts राजा । तदो तदो । विद्वयकः  
before तदो — STU तदो सुत्तीण व-  
अगदं अत्ताण मुत्ताहलत्तणेण (T मुत्ताक)  
मखामि (U मुत्तामि) — OR omit  
तदो — PWNOR ह — PW अत्ताण,  
N omits. — OR omit ताणं —  
PW omit सुत्तीणं — P गदं omits  
गब्भ, OR ‘गब्भं. — P मोत्ता परियदं,  
W मुत्ताफलं, N मोत्ताहलं. — P मखामि,  
N भणामि

4<sup>2</sup> RU तदो once only.

विद्वक्कः । तदो परिणदिकाले समुदादो कडिदाओ ताओ मुत्तीओ  
फाडिदाओ अ' । अहं चदुस्सट्ठिमुत्ताहलाणं मज्झट्ठिदो' । विण्हिदो  
अ एक्केण सेट्ठिणा सुवसलक्खं दइअ' ।

एवम् । अहो विचिन्तदा सिविणअस्स' । तदो तदो' ।

विद्वक्कः । तदो तेण आण्हिअ वेअडिअं विहाविदा मोत्तिआ' । मम  
वि ईसीस वेअणा समुप्पसा' ।

एवम् । तदो तदो<sup>10</sup> ।

विद्वक्कः ।

तेणं च मुत्ताहलमण्डलेणं एक्केआए दसमासिएणं ।

एक्कावली लट्टिकमेण गुत्था सा संठिआ कोडिसुवस्समुत्ता ॥ ५ ॥

4<sup>1</sup> N omits विद्वक्कः. — PSU omits तदोः

N तदो अ. — OE चाले अ. — PW  
समुदाद, N समुदाहिन्नो. — OE omits  
कडि. — P omits तामोः W मुत्ते  
तत्त, P मुत्ते, N मुत्तिम. — P को-  
विदाद, N प्पानिदाओ, O दारिदा, E  
दारिदाओ, S तावितायाओ, T कोविदा-  
ओ, U ताविताओ. — WOR omits अ.

4<sup>2</sup> STU तदो अहं. — P चउदसट्ठि, W  
चदुस, N चउदठि, OE चउदट्ठि. SU  
चउदसट्ठि, T चउदसट्ठि. — PWOR  
मुत्ताहलमण्ड, N मोत्ताहलमण्ड, T च-  
लाणं, U मोत्ताहलमण्ड. — PWNOR  
तदो तदो, S मज्झट्ठिओ, T मज्झट्ठि  
टिदो. — U adds तदो अ.

4<sup>3</sup> PS कोदो, W कोदो, N कोरिदो, TU see  
below. — W हं, T तदो instead of  
अ; U omits. — P एक्के, STU हा-  
वेअणित्तएण एक्के. — P सुवसल. —  
W देअं, N वेअण. S दाउअ, T दयिअ.  
— O adds अहं, TU add कोदो नि

4<sup>1</sup> E तदो once only.

4<sup>2</sup> W omits in the text. — OE लेय अ.  
TU देय अण्हिअ. — P वेअहिअ. N  
वेअणअहं, OE वेअणअहं. SU वेअ-  
हिअहि, T वेअणअहं. — P विहावि-  
दा ते. N वेअण ते, OE वेअणअहं.  
STU विहाविज ता. — P मोत्तिआ.  
OE मोत्तिआहं (O अ).

4<sup>3</sup> W omits in the text. — PN ममावि.  
STU नह वि तहि वेअणि (U चार).  
— H. वेअहिअ: S adds अ. — TU  
सिउवेअण. — P वेअण. OE वेअण.

4<sup>4</sup> W omits; E तदो once only.

5<sup>1</sup> ORI विदु तदो. SU omits वि. — PW  
तेअं अ, N तेअवि. O तेअण. E तेअ अ.  
STU तेअ अ. — PNU तेअ. — TU  
अण. — WNT नहयेअ (W अ).  
SU तेअ. — P मज्झट्ठिअ. WNOEU  
दाल, NU उअ, T उअदाल. — WNT  
दियिअ, ORU नालय. S नालदाल

5<sup>2</sup> PW का. — N मोठिअण. OE दंठि

राजा । तदो तदो' ।

विद्वन्महः । तदो तं वारिष्ठाए दादुअ साअरदत्तो गदो पन्नालाहि-  
वस्स सिरिवज्जाउहस्स राअरं कस्सउज्जं राअत' । तहिं सा विदि-  
णिदा कोडीए बुवयस्स' ।

राजा । तदो तदो' ।

विद्वन्महः । तदो अ' ।

ददुअ थोरत्पण्णुज्जिमाणं एधावलीए तह दज्जिमाणं ।

सी तेण दिस्सा दइआइ कएठे रज्जनि छेआ समसंगमस्सि ॥ ६ ॥

अवि अ' ।

राहधवल्लभजोयहाणिअरे रत्तमज्जे

कुसुमसरपहास्साससंमीलिआणं ।

कलेट. — W गुहा. NB उल्हा, T गुहा.

— N omits हा: SU हा. T हा. —

PWNOBST वंदिदा. — S कोटिहु-

अय'.

5<sup>1</sup> S omits; R तदो once only.

5<sup>2</sup> S omits विद्वन्. — ORU omit तदो —

PNO omit तं. — P तरंदिगणं STU

कांडर — P कहुप. N कवज, T क-

रिअ. — POR सागर, N हा राम

वपिज्जो puts गदो after राम; S ग-

ओ. T गवो. — STU वरि(T सिरिवा-)

विज्जामल्लदेयल्ल — O उज्जणं. —

T कउज्जं

5<sup>3</sup> P तदो तेण तहिं च हा, W तदो हा, N  
तहिं च हा, OB तेट तहिं हा —

WNB विदिदा. STU विदिदा को-  
टिहुवदुल्लेट (S 'मुलेट'), N हुज्ज-  
अल्ल

5<sup>4</sup> RU तदो once only.

5<sup>5</sup> P तदा. ST omit तदो हा.

6<sup>1</sup> W तदुप — P धौत्तप'.

6<sup>2</sup> U देव. — N दइमाअ, SU दइमाअ, T  
दइयअ. — P रत्तनि. S रत्तनि.

7<sup>1</sup> P 'कहुसिदा' WOB 'वरन्दि'. S धदति-  
अ', T धवतिअवजोयरा', U धवति-  
अउह'. — O 'मज्जे R 'मजे.

7<sup>2</sup> W कुसुमसरपहाणं. N 'महात्मा'. —  
P 'मंजोलीदाणं', WNOB 'संमीलि-  
दाणं'

शिङ्खवणपरिमणे शिङ्खरुत्तुङ्गपीण-

त्यणकलसणिवेसा पीडिओ हं विवुखो ॥ ७ ॥

पञ्चा । किंचिद्विषय विचिन्त्य<sup>1</sup> ।

सिबिणअमियां ए सच्चं तं पाणसमासमाअलं सुणत्ति ।

पडिसिबिणएण तस्स वि णिवारणं तुह अहिप्पाओ ॥ ८ ॥

विदूषकः । भट्टो ठङ्गरो छुहाकिलन्तो वम्हणो अबिणीदहिअआ वाल-  
राडा विरहिदो अ माणुसो मणोरधमोदएहिं अत्ताणअं विडवेदि<sup>1</sup> ।  
अवि अ वअस्स पुच्छामि कस्स उए एसो महावो<sup>1</sup> ।

पञ्चा । पेम्मस्स<sup>1</sup> ।

विदूषकः । भो देवीगदे पणअप्परुडे वि पेम्मे किं शु कप्पूरमच्चरिं स-

7<sup>a</sup> P शिङ्खपणिं शिङ्खरुत्तुङ्गं, T शिङ्खरुत्तुङ्गं.

7<sup>1</sup> N 'त्यणकलसि', STU 'त्यणकलस'. —  
PWNBSST पीडिदो, O पीडिदो.

7<sup>1</sup> S स्मत्वा, T किंचित्स्मत्त्वा, U किंचित्  
स्मितं विधाय. — PNOB add च

8<sup>a</sup> W अविण्णं. — P 'मिणमसच्चं, WOR  
'मेणमसच्चं, N 'मिणेण सच्चं, STU 'मि-  
मं. — PWNOR तं विट्ठं मेणुसंधिमाण-  
स्स (W मेणुसंधिमाणस्स, N ममाणुसरत्त-  
स्स). — U पाणसमासमं.

8<sup>b</sup> P 'सिबिण एणत्त, N एवत्त. — P omits  
वि; OR अ. — P वारणो, N णिवार-  
णो. — S ते, TU ते. — WST अमि-  
— W adds सपिण्णं ए भोदि एसो स-  
विणयमिणो विवो अविट्ठो माणुसमि अ-  
णुपत्तं पडिमुविणएण तस्स च णिवारणं  
तुह अमिण्णत्तं पाठांतं.

8<sup>a</sup> OR मङ्गरो, STU एण्णट्ठो विम (T पाहवो)

— O ठङ्गरो. — W छुहाकिलन्तो य.  
ORSU सुहा, SU 'किलिट्ठो, T चुरा-  
किलिट्ठो; STU add विम — P वम-  
णो — N अबिण्णो, OR अबिण्णो,  
S अबिण्णं, U अविण्णत्तं; STU add  
विम. — P बालदंदा. — POR omit दं;  
STU विम — P म्पुत्तो. — WNO  
BTU मणोरधं, P मणोरधमोदएहिं, S  
रधमोदएहिं, T 'मोदमएहिं, U 'रु-  
म्मादएहिं. — WT अत्ताणं, N अत्ताणं  
अ, OR अत्ताणं, SU अत्ताणं — W  
विडवेदि, N विडवेदि, SU विट्ठो-  
देदि

8<sup>1</sup> W पुत्तानि वयलं, PNSTU पुत्तेनि —  
W omits उए; S नत्त — PWOBS  
एस. — PUNOR पहावो, S प-  
हावो.

8<sup>1</sup> U omits — PS पेम्मत्त, T पेम्मत्तो.



ब्रह्मवित्थारिदलोअणो पिअन्तो विअ पुलोएसि' । किं तिस्सा य-  
रिहीअमाणगुणा देवी' ।

राजा । मा एवं भण' ।

कीए वि संघडइ कस्स वि पेम्मगएही

एमेअ तत्थ ए हु कारणमत्थि रुवं ।

चङ्गत्तणं पुणु महिज्जइ जं तहिं पि

तं दिज्जए पिसुणलोअमुहेसु मुहा ॥ ९ ॥

विदूषकः । भो किं उण एदं पेम्मं पेम्मं ति भणन्ति' ।

पञ्चा । अखोखमिलिदस्स मिधुणस्स मअरइअसासणेण पइदं पण-  
अग्गखिं पेम्मं ति छइस्सा भणन्ति' ।

8<sup>a</sup> U omits विदू भो. — P देहं, N देवीए  
गदे, S देवीएणअकडे वि, T देवीदो भा-  
अदे, U देवीए. — PW 'यकडे. — PW  
T omit वि. — P किं इति, W omits  
किं यु, NOR किति, T किं याम —  
N 'मन्तरी पि — P सव्वालंकिदसखं  
वित्थारिय लोयणा पुणो पुणो, W 'वि-  
कारिअ', NORSTU 'रिअ', S सव्वणे.  
— S पोअन्तो, T विज्जन्तो, U पिज्जन्तो  
— PW पलोएसि, N अवल्लोअअसि, OR  
पलोअसि, U विलोएसि.

8<sup>b</sup> P तत्रो, W तत्तो, N तदो वि होअमाण.  
— NTU 'गुणयथा

8<sup>c</sup> ORSTU एखं — T adds कए विअ  
चिचं संघेअइ कस्स वि पेम्मगटोय अमि-  
यादो एखं जख तदो एत्थ ए हु कालयं  
कदं सुंदेरत्तयं पुणो अतिरचइ अवि अ

9<sup>a</sup> STU काए. — P संघददि. WOR संघददि  
— T पेम्मंथी

9<sup>b</sup> TU एखेअ — W इत्थ — NSTU का-

लण. — OR 'मेदि, STU 'मेत्थ. —  
PWNOR कअं, T कए

9<sup>c</sup> P omits पुणु, NOR पुण, STU सण. —  
P अहिंसिज्जदि, WOR महिज्जदि, N  
सहिज्जदि. — SU वि.

9<sup>d</sup> P त दज्जए — T विमुण' सुदं.

9<sup>e</sup> STU omit भो. — W पुण किं, PN  
पुण, OR पुणं, SU omit. — S खदं.  
— PTU वे once only, N पेम्म  
पेम्मंति, S पोमि पेम्मं ति, T पेम्मंति —  
PW भणदि, N भणेदि, O भणंति, S  
भणिज्जइ, T भणंदि.

9<sup>f</sup> N omits राजा. — PWOR 'मिलिदो,  
NT 'मो', S 'मिलंद, U 'मिलअस्स —  
Mas. मिहु'. — P 'सासणेयिं, N सअ-  
रज्जअसासण, OR 'सासणे — P कण-  
पकटगंठो, W पणपकठहिपयगंठो, N  
विक्कठपणअगंठि, OR पकठो खेहगंठो,  
SU पकठं पणअगंठि (U 'विं), T पकठ-  
पणअगंथि — PW पेम्म, N पेम्म, ST

चिद्वृषकः । कीदिसो सो ।

राजा ।

जस्सिं विअप्पघडणाइकलङ्कमुक्को

अन्तो मणम्मि सरलत्तणमेइ भावो ।

एक्केक्कमस्स पसरन्तरसप्पवाहो

सिङ्गारवड्डिअमणोहवदिस्ससारो ॥ १० ॥

चिद्वृषकः । कथं विअ सो लक्खीअदि ।

राजा ।

जाणं सहावपसरन्तसुलोलदिट्ठी-

पेरन्तलुसिट्ठअमणाणं परोप्परेण ।

वड्डन्ति वम्महविस्ससरप्पसारा

ताणं पआसइ लहुं चिअ चित्तभेओ ॥ ११ ॥

पेम्मे — WNT लि. — P मयेति, S  
मयंति, T omits छ मं.

9<sup>a</sup> ST कीरिहो, U केरिहो.

10<sup>a</sup> PNSTU "चड्डणादि". — U "सुतो

10<sup>b</sup> N अन्तम्मि जस्स, OR अन्ताणम्मि, STU  
अन्ते मं.

10<sup>c</sup> W चङ्किक्कयस्स, N चङ्ककमस्स, OR चङ्क-  
अस्स, STU चङ्कमस्स. — P "रसप्पहो,  
NR "प्यसारे, SU "समप्पसार, T पसर-  
समप्पसार.

10<sup>d</sup> NR "वड्डिअमणोभव", O "अणोभव",  
SU "वड्डिअमणोरह", T "वड्डिअमणोरह".  
— P "द्वयसारे, N "द्वयसारेण, TU  
"दिदुसारे.

10<sup>e</sup> ORSTU काहं. — W वि च सो लक्खी-  
यदि.

11<sup>a</sup> N प्यहाव, OR सहाव, T सहाव. —

PST "सलोण", WN "सलोस", U "स-  
सय". — PU "विट्ठि

11<sup>b</sup> NR "सुटिअ", S "सोल्लिअ", T "सुत्तिअ",  
U "सुत्तअ". — Mas "मणाण" — W  
परोपरेण, NT परंपरेण, U परप्परेण

11<sup>c</sup> P वट्टतवम्महविलासरसप्पसारी, W वट्टतव-  
म्महविअसरसप्पसारी, N वट्टतवम्महवि-  
तोस्सरसप्पसारी, O वट्टतवम्महविस्सरस-  
प्पसारी, R वट्टतमेम्महविस्सरस omits  
what follows as far as सो मय्य म  
inclusive, see 12<sup>b</sup>; T वट्टति वम्मह-  
विद्विस्सरसप्पसारा, U वट्टतवम्महविद्वि-  
सरसप्पसारी

11<sup>d</sup> P लहुं पि च, W लहुं वि च, NS लहु  
विअ, O लहुं विअ, TU लहुं विअ.  
— PW "हेक, N "भावी, O "चित्तहेक  
corrected to "भावी, S "भेदी, TU  
"भेदी. — S adds वि । यत्तं उय यत्तं  
आणोमो । रा । यत्तस्स किं विअ.

विदूषाः ।

अतो विविदुमणविभ्रमसद्वरो जो  
सो भवए मअणमण्डणमेत्थ पेम्मं ।

दुल्लभदं पि पअडेइ जणो जअस्मि  
तं जाणिमो सुवहुलं मअणेन्दजालं ॥ १२ ॥

किं च' । जइ चिच्चगदं पेम्मं अणुराअं उप्पादेदि ता किं कज्जं  
मण्डणाडखरविडत्तणाय' ।

गत्ता । वअस्स सच्चं एदं' ।

किं मेहलावलअसेहरणेउरेहिं ।

किं चङ्गिमाइ किमु मण्डणाडखरेहिं ।

तं अणमत्थि इह किं पि णिअच्चिणीयं  
जेणं लहन्ति सुहअत्तणमज्जरीओ ॥ १३ ॥

अवि ध' ।

किं मेअणट्टविहिणा किमु वारुणीए  
धूवेण किं अगुरुणो किमु कुङ्कुमेण ।

12<sup>a</sup> NSU संते, T जंत. — P विविदुमाण',  
T विविदुमविभ्रम'.

12<sup>b</sup> N तो भणए — W 'मिड, N 'महलमे-  
त्थ. — NT पेम्म.

12<sup>c</sup> T दुल्लभियदं, U 'विभ्रमं. — STU वि.  
— T पअसेइ जणो जअस्मि

12<sup>d</sup> N जाणिमो, STU मणिमो. — P सव-  
हुलं, T सुवहुलं — P मयणंदजालं, WNU  
सअणिंद'.

12<sup>e</sup> P यदि, WT तदि. — W तगदं, T चि-  
त्तदाहं, U 'गधं — TU पेम्म —  
STU उप्पादेइ. — T तदो, U omits  
— P कज्जमदि, WN किज्जदि, OR  
कज्जदि, TU omit.

12<sup>f</sup> T omits वमस्स. — PWOR इयं, N  
इदं, T जेय इदं.

13<sup>a</sup> W 'सेहरणेउरेहिं, S 'जेउरसेहरेहिं.

13<sup>b</sup> N चंगिमा, S चंगिमाए, TU चंगिमाएमुह-  
— PWN 'खरेण.

13<sup>c</sup> T तं जययमयिध इह. — ST वि —  
PN णिअंविणीओ, O 'णीयं corrected  
to 'णीओ.

13<sup>d</sup> T जणो. — N लिहंति — R मुज्ज-  
भण'

13<sup>e</sup> W omits; S किं च

14<sup>a</sup> S मेअणंविहिणा, TU मेअणंविहिणा.

14<sup>b</sup> P धूवेण, W धूवेणं, N धूवेण, T धूमेण  
omits किं — P अगुरुणा, W अगुरुणा,

मिदुत्तये महिअलम्बि य किं पि अखं  
रुच्चिस्स अत्थि सरिस्सं पुणु माणुसस्स ॥ १४ ॥

अवि अ' ।

जा चक्षवट्टिघरिणी जणगेहिणी जा  
पेस्समिस्स ताण य तिलं पि विसेसलम्भो ।  
जाणे सिरीअ जइ किज्जइ को वि भेओ  
माणिअभूसणणिअंसणकुङ्कुमेहिं ॥ १५ ॥

अवि अ' ।

किं लोअणेहिं तरलेहिं किमाणणेण  
चन्दोवमेण सिहियेहिं किमुणएहिं ।  
अखं णिमिस्समिह किं पि तमत्थि मखे  
जेणङ्गणाउ हिअआहि य ओसरन्ति ॥ १६ ॥

विदूषणः । एवं खेदं । किं उय अखं पि मे कथेसु जं कुमारपणे

N जगुरणो, STU जगुरणो — P कुं

कुमेणं.

14° S मिदुत्तये, T दिठत्तये, U सिंणगुणेन. —

W मच्चिअलं पि, U मच्चिअणु — NS

TU वि

14° P रुच्चिस्स, W सरस्स, N रुच्चिस्स. — P

ORST पुणु, N माणु, U उय.

15° N च्छवट्ट. — PT च्छरणी. — PN जा,

O को

15° S य हु को वि, TU य हि कि पि (T

वि) — U च्छाओ

15° P जाणा सिरिअ, W सरिअ, NSTU रीअ.

— P जाणि को वि अठक्कमाओ —

OR जादि, S जाध — W किज्जजिहि,

N कक्कजिहि, OR किज्जजिहि — W को

ए भेदो, N भाओ, S भेदो.

15° N भूसणणिरस्सण.

15° PU कि उ, WS omit.

16° ST लोअणेहि तरलेहि.

16° T चन्दोव. — N तय्येहि, S चिहियेहि,

TU च्छाएहिं (T पि). — PS चिह-

एहि, N किमुणएहि, T किमुत्तयेहि.

16° WOR तं (W ता) किं वि अयमिअ भू-

अत्तए णिमित्तं. — P उ पि, ST वि. —

N तमिअ, T तमत्थि

16° NSTU जेणङ्गणाओ, OR वे अंगणाउ —

PWOR पिअभाउ, N हि — P उअ-

रन्ति, W उत्तरन्ति, T वीसरन्ति

16° U omits विदू. — ORSTU रस्स —

N खेदं, SU रद.

मायुसस्स मयोजन्तणं तस्सिं पि तारुणएण किं पि चङ्गत्तणं  
चडदि'।

राजा ।

यूणं दुवे इह पआवइणो जअम्मि

जे देहणिम्मवणजोवणदाणदक्खा ।

एक्को घडेइ पढमं कुमरीणमङ्गं

कण्डारिकण पअडेइ पुणो दुईओ ॥ १७ ॥

तेण अ'।

समणिवलअकञ्चीणेउरा वेसलच्छी

मणअमणिमाला गेरिआ हारलट्ठी ।

हिअअहरणतनं जोवणं कामिणीणं

16<sup>a</sup> FWNOR पुण. — WOR omit पि, ST 17<sup>b</sup> P जं देहनिम्मवणदाण', S देहिय वड्डण',

वि. — WT omit जे. — SU कहेसु,

T मुणोदु भवं. — U जं अंग. — N

कुमारोत्तये, S कुमारित्तयेण, T मायुसस्स

कुमारित्तये, U कुमारत्तयेण omits मायु-

सस्स. — PW न मयोज्जं, N अमयो-

ज्जं, O मयुसाभत्तं corrected to मयु-

ज्जभत्तं, R मयुसभत्तं, S मयोज्जंत्तं र-

मणिवज्जत्तं, T अंये मयोज्जत्तं — P

omits पि; W तस्सावि, N जं तं पि,

STU तं वि. — PST ताव्वए, N ता-

व्वए व, O तव्वत्तयेण, R तव्वत्तये-

— PNS omit किं पि; RTU किं वि

— TU सुंदरत्तं. — P वट्ठदि, W

वड्डह, NU वड्डदि, O वट्ठदि, R वट्ठदि,

S होह, T आरोहह.

17<sup>a</sup> O मुणं, STU जाणे. — W जइम्मि, O

जअगम्मि

TU 'णिव्वहण'.

17<sup>c</sup> PN चदेदि, T चटोह — SU पुढमं, T

पढमं — N 'मग, OE 'रीण अंग

17<sup>d</sup> P कण्डारिकण, N मुक्कारिण, S तं वारि-

कण, TU तं वारिकण — T पअडेइ-

— U उणो — NORU दुदोओ, S

दुदोओ, T दुदोओ

17<sup>e</sup> P omits; W तेणे अ, OE अवि अ, U

जेण अ

18<sup>a</sup> P सुमणिवलअकंठे नेउरावेसत्तयो, W सु-

निण', N रणिअवलअकंठोणेउरावाव', O

सुमणि', R 'णेउराउत्तयो.

18<sup>b</sup> P 'मालो — PWOR गोरिआ, SU जा-

रिआ, T चंतीआ — P 'वट्ठो

18<sup>c</sup> S 'अरव'. — WOR 'अतं, NT 'अतो.

जअइ मअणकणं छट्ठअं लट्ठअं च ॥ १८ ॥

तथा अ<sup>१</sup>।

अङ्गं लावणपुसं सवणपरिसरे लीअणा फारतारा

वच्छं थोरत्थणिहं तिवलिवलइअं मुट्ठिगेज्जं च मज्झं ।

चक्काआरो णिअब्बो तरुणिमसमए किं णु अखेण कज्जं

पप्पेहिं चेअ वाला रइमणमहावेज्जअन्तीउ होन्ति ॥ १९ ॥

नेपथ्ये<sup>१</sup> ।

सहि कुट्ठिण इमिणा सिसिरोवआरेण णलिणी विअ कामं कि-  
लम्मामि<sup>१</sup>।

18<sup>१</sup> PNOB लभति. — N 'कदमं पट्ठमं क-  
ट्ठमं च, OE 'क' लब्धमं अ, U 'क'  
चोट्ठमं च.

18<sup>१</sup> PN तथा अ, W अदो अ, ORSU तथा  
अ, T अवि अ.

19<sup>१</sup> PS लामका. — SU सवणपरिसरा, T  
'पट्ठारिआ. — PW लोपणे — P का-  
रतारे, W हारतारे, N रतारा T काल-  
तारा.

19<sup>१</sup> W कथं, T कथं. — P तिवलिवलइअं,  
N 'वलमं, T तिवलिवलमिअं. — P  
'गज्ज, NO 'गेज्ज, STU 'गज्ज. — OE  
अ, N omits. — NO मज्जं

19<sup>१</sup> STU चकुप्पेहो. — W किं तु. — S  
अब्बोहि.

19<sup>१</sup> P वेय, O जेय, E जेय, T एय. —  
N omits आला. — PWOB मअणक-  
अमहा, N रइमणमहावेज्जअन्तीअ, E  
'अज्जअन्तीउ, STU रइमणअ वेज्जअन्ती  
(S जेज्जअन्ती, T वेज्जइति) व (T वज्ज,

U वि) — P कुर्वति, T होह, U  
हह

19<sup>१</sup> W नेपथ्ये कुट्ठिणका । विरहयगळभरवासेण  
सेयसलिलसित्तगता संभुता तत्तमोदि कप्पूर-  
मंजरी ता वत्थचलेण वीजिस्स दाव तथा  
कुर्वती भो भो उवरिल्लपल्लवणेषेण वि-  
वुद्धो देहदाहो, see iii 22<sup>१</sup> E.; N नेपथ्ये छि-  
न्नतरमळमंविणिण स्वेदसलिलसित्तगता तत्त-  
भवदो वल्लतंचलेण वीजवस्सं वसणचलाप-  
वण णिवुत्तो देहदाहो

19<sup>१</sup> PW कपूरमंजरी सति, TU अह. — P  
कुण्ठोय — T सिसिरोवअरेण, U adds  
णीहारेण — POSU णलिणि, W तावि-  
णि — Mes छ. — N हसए instead of  
कामं, T omits काम — P किलिमिया,  
W कामिया किलिस्सासि, NSU किलमामि,  
OR किलिम्यामि, T किलिस्सामि — P  
adds कुट्ठिणका । विरहयगळभरवासेण  
सेयसलिलसित्तगता संभुता तत्त भोदो क-  
पूरमंजरी अवलेणं विजिस्सं दाव तथा  
कुर्वती भो भो उवरिल्लपल्लवणेषेण वि-  
वुद्धो पदोदी । विचित्र स्वगतं ॥

विसं व विसकन्दली विसहरो व हारच्छडा

वअस्समिव अत्तणो किरइ तालवेणटाणिलो ।

तहा अ करणिग्गअं जलइ जन्तधाराजलं

ए चन्दणमहोसहं हरइ देहदाहं च मे ॥ २० ॥

चिद्वृत्तः । सुदं पिअवअस्सेण' । भरिदा कणा पेजसगरासूसेण' । ता किं अज्ज वि उवेकखीअदि घणघम्मेण किलम्मन्ती मुणालिआ गाढक्कडिदूसहेण सलिलेण सिञ्चिज्जन्ती केलिकुङ्कुमपुत्तलिआ छम्मासिअमोत्तिआणं तडत्ति फुडन्ती एक्कावली गखिवख्खे-  
आरिआ लुण्ठिज्जन्ती गन्धहरिणेहिं' । ता सचं सिविणअं दे सं-

20<sup>a</sup> PWNORT विस ख, S विस अ. —  
T विसकडलं — PWOBS 'हर, T  
'धर U 'हर व

20<sup>b</sup> W वयन, O विसगिमिध भक्खी, R  
विसगिमिध, STU परिसमविवत्तणे (S  
'खणं) — P किरिदि, WN किरिदि, SU  
कुणइ, T कणइ — P तानवतोनिनी, W  
तानविता, N तानवुंटाणिलो. R तालवेण-  
णिलो, S तालवुता, T तानवुंटा.

20<sup>c</sup> P तहा हि, SU तहा करविणिग्गअं, T  
तहा करमणिग्गदं, P 'निग्गदं. — PN  
जलदि

20<sup>d</sup> POR 'सहो, N 'सधो — PN हरदि. —  
O देहिदाहं — OR अ

20<sup>e</sup> PN जं भरिदा, WORTU भरिआ, S  
हरिआ — P कखगुली, OR कखंजली,  
S ते कखा, T टे क, U टेण क. —  
P पोऊसेहि, WNS पोऊव, N 'गोऊसे-  
हि O 'गरेणइ, R 'गरेण

20<sup>f</sup> S तं — N भक्ख कि कि — PN उवेकखी,  
S उवेकखी. — PW किलिमतो, NOR

किलंती, U किलमतो — SU मुणानि-  
आ विअ, T मुणानिक्खे. — P गाढक-  
डुणदुसह, W 'कडिण', N 'कडिणदुस-  
हेण, O 'कडुण', R गाण्वदुण', S 'क-  
डिद', T 'करिअदुम्मणेण, U 'क्कडिअ'.  
— W सिच्चतो, OR सिचंतो — W  
केलिकुसुम', NOR 'कुङ्कुमन्यनी, T केनी-  
कुङ्कुपुत्तिआ, STU add विअ दाहयेण  
— P म्मासियमोत्तिआ, W 'मुत्तिआण,  
N छमासिअमोत्तिआण, O छम्मासिअमो-  
त्तिआण, R 'सोत्तिआ, SU छम्मानमो-  
त्तिआ, T तुट्ठिज्जंतो छम्मासमोत्तिआ, TU  
add विअ — PORS तडत्ति, N कु-  
डिन्ति T तड्ढिन्ति, U रुत्ति — P हुंतो  
मावेण, W फुट्ठंतो, N फुडत्ति, OR तु-  
दंतो, S तुट्ठंतो, T पुदंतो, U फटंतो —  
STU म्मावनी विअ — P गंविअखय-  
वेणारथा, W गंविअखय, N 'कनिआ, OR  
'केदारिआ, T गंविअखकेदारिआ, U omits  
— PW लुट्ठिज्जंतो, N लुट्ठिज्जंतो, S  
लुट्ठि', — U omits; ST add विअ —

पखं'। ता एहि पविसम्ह'। उन्भिज्जदु मअरुअपडाआ'। पवट्टदु  
कखकुहरम्मि पञ्चमहुंकाराणं रिञ्छोली'। थक्कन्तु बाहप्पवाहा'।  
मन्थरिज्जन्तु गीसासप्पसरा'। लहदु लावखं पुण्णखवभावं'। खड-  
क्किआदुवारेण पविसम्ह'।

इति प्रवेष्टं नाटयतः<sup>12</sup>

ततः प्रविशति नायिका कुरङ्गिका च<sup>13</sup>

नायिका । ससाध्यतं स्वगतम्<sup>14</sup> । अम्मी किं एसो सहसा गअणङ्गणादो ओ-  
दिखो पुखिमाहरिणङ्को<sup>15</sup> । किं वा तुट्टेण गीलकखेण णिअदेहं ल-

- PNOR 'हरिणेय, W 'हरिणयहि — STU add णिअरमअणज्जरअज्जरअवि-  
ज्जुतता (T 'अरविज्जुत', U 'अरव-  
अरविज्जुत') संयुता (S वा संयुता, T  
संयुता).
- 20<sup>8</sup> S संय. — ORTU दे सि', S ते सि'.  
— W omits संय.
- 20<sup>9</sup> WNOR omit ता; T रताहि. — P  
पविसिम्ह, O पविसामो, R पविसमी.
- 20<sup>10</sup> W उन्नेदु, STU उत्तंभिज्जदु — W  
'पदाय, N 'पतामा, T मअणअपडाओ,  
U 'पमाभा
- 20<sup>11</sup> PWOR एअट्टदु, N एअट्टद, SU एअ-  
ट्टद — P कखकुहरम्मि, N कंठम्मि,  
O कणअहरम्मि, SU कसकंठकट्ठु, T  
कसकंठिकु. — W 'हुंकाराण, NT  
'हुंकारणं, OR 'हुंकार, SU पंचमुणा-  
राण (U 'थं) — P पिथीको, NT  
रिछोली
- 20<sup>12</sup> W थक्कं, N थक्कन्तु, O थक्कं, R थक्क  
S थक्कंज्जन्तु, T थक्कंज्जन्तु, U थक्कंज्जन्तु  
— T 'पवाही
- 20<sup>13</sup> P मअरिज्जन्तु, N संवरिज्जन्तु, T मंदोको-  
ज्जन्तु. — PSU 'पसारा, T 'पसारा.
- 20<sup>14</sup> W लहदु, N लहदु, R वधदु, S लहाद,  
TU लहद — PTU लामखं — P  
NOR पुण्णख, N 'ग्रावं, STU पुण्-  
मावं
- 20<sup>15</sup> PWOR omit — N खिडिङ्गिआदुआ-  
रेय, S कड', TU किड'.
- 20<sup>16</sup> P एअट्टिआपवेसेय, W एअट्टिआपवेसेय,  
O एअट्टिआपवेसेय, R एअट्टिआपवेसेय  
instead of इति, N इति प्रविशतः
- 20<sup>17</sup> R तत विवति.
- 20<sup>18</sup> P omits नायिका — P ससाध्यता  
अवलोक्य स्व, W ससाध्यतामगतं, OR  
स्वगतं ससाध्यतं.
- 20<sup>19</sup> W अम्मे, S अंमो, U अम्मे — PW  
NORST अय — ORT omit सघसा.  
— W मयुयंगणिहि, OR 'गणाहि —  
PN अवदयो W अवययो, ORSU  
ओदयो, T ओदयो. — WS इति-  
यंको.



म्भिदो मणोहवो<sup>20</sup> । किं वा हिअअस्स दुज्जणो णअणायं सज्जणो  
मं संभावइस्सदि<sup>21</sup> । प्रकाशम<sup>22</sup> । इदं इन्दआलं विअ पेक्खामि<sup>23</sup> ।

विदूषकः । राजानं हस्ते यद्वेत्ता<sup>24</sup> । भोदि सच्चं इन्दआलं संपयं<sup>25</sup> ।

नायिका सज्जते<sup>26</sup>

कुरङ्गिका । सहि कप्पूरमञ्जरि अब्भुट्ठाणेण संभावेहि भट्टारअं<sup>27</sup> ।

नायिका सज्जतुमिच्छति<sup>28</sup>

राजा । हस्ते यद्वेत्ता<sup>29</sup> ।

उट्ठिज्जण यणभारभङ्गुं मा मिअङ्कमुहि भञ्ज मण्डअं ।

तुण्ड एरिसिणिवेसदंसणे लोअणाय मअणो पसीअउ ॥ २१ ॥

अवि अ<sup>30</sup> ।

जिस्सा पुरो हरइ णो हरिआललच्छी

रोसाणिअं य कणअं य अ चम्पआइं ।

20<sup>16</sup> SU omit वा. — O सुदुष, T किनु-  
सुदुष. — W योलयंटेय विअयदेहं.  
STU लंभिजो. — PN मञ्जयो, OR  
‘हजो, S मजो, T ‘भजो.

20<sup>17</sup> WNSTU यअणाय. — POR सज्ज-  
णो अणो. — WN omit अं. — WOR  
संभावेदि, N मावइस्सदि, OR सं अं.

20<sup>18</sup> N यहि गुरंगिण, OR सहि गुरंगिण be-  
fore इदं, WNSU omit इदं, T इदं.  
— N इंदलालमिव, T इंदलालं. — PSU  
अ, WT omit; OR अ. — N पेक्खामि,  
SU दक्खामि.

20<sup>20-22</sup> N omits — P सच्चं भो, W भो-  
हो, STU होदि. — T सज्जमिदाणो —  
S ‘ज्जालं.

20<sup>23</sup> N विदूषाणेण संभावेहि भट्टारअं. — R

सहि कपूरमञ्जरिं तुह etc., see the  
following verse. — T अञ्जुआणेय.  
— W संभावेह, O संभावम. — W  
भट्टदारअं, STU भट्टारं.

21<sup>1</sup> S ‘भारमंयदं. — T मंग. — NO मञ्जअं,  
SU मण्डअं.

21<sup>1</sup> N तुस, O तुज्ज. — PWNOR ई-  
दिहं, S ईरिहं. — T ‘वंहणे. —  
P पसोयतु, WS पसोयतु, NOB ‘वतु,  
T ‘वउ, U ‘वह.

22<sup>1</sup> P जिस्सा, NSU जस्सा, OR जार. —  
PWNOR हरदि, STU गुरइ. — P  
हरियाहलही, N वलिहा हरिहा; O व-  
रिमाहरिहा, and adds in the margin  
सलळो; STU ‘नट्ठो.

22<sup>1</sup> T रोसणिअं. — N कणअं खल्लंफकारं.

ताइं सुवखकुसुमेहि विलोअणाइं

अच्चेमि जेहि हरिणच्छि तुमं सि दिट्ठा ॥ २२ ॥

विदुषकः । गम्भघरवासेण सेअसलिलसित्तगत्ता संवुत्ता तत्थभोदी क-  
प्पूरमञ्जरी' । ता सिअअञ्चलेण वीजइस्सं दाव' । तथा कुवं' । हा हा  
कथं वरिस्सपवणेण णिन्नाविदो पदीवो' । विचिन्त्य स्वगतम्' । भोदु ली-  
लोज्जाणं जेव गच्छम्ह' । प्रकाशम्' । भो अन्धआरणच्चिदं वट्टदि' । ता  
णिक्कमम्ह सुरङ्गामुहेण ज्जेव पमदुज्जाणं दाव' ।

सर्वे निष्कामये नाटयन्ति<sup>10</sup>

राजा । कर्पूरमञ्जरीं करे यद्योत्या<sup>11</sup> ।

22\* PWR 'मेहिं, T 'कसमेहि, U सुभख'  
— PU सुलोअणाइं, T हसोअणाइं.

22<sup>4</sup> P अचमि, W अंचेमि, N अच्चेम, T अ-  
चमि. — P जाहिं, WOR जेहि. —  
N हरिणच्छि. — P तुमं पदिट्ठा, OR  
तुमं.

22<sup>1</sup> PWNOR गम्भघर', T 'घर'. — S 'वा-  
सेणे ख, U 'वासेण ख. — P वल्लि-  
वित्त'. — STU 'वित्तसव्वगत्ता. — P  
WNOR संभुदा, T संवत्ता. — PN त-  
त्थभोदी, W ततो भोदि, SU तत्तहोदि,  
T ततो होदि — W कप्पूरमञ्जरी, SU  
'जरी.

22<sup>2</sup> WSTU omit ता; OR ता इमं — P  
OR सिव', WN अंचलेण. — PN वि-  
जिस्सं, W वरिजिस्सं, SU वीजिस्सं, T  
'विजइस्सं

22<sup>3</sup> S हा once. — W कथं, STU कहं —  
P वरिस्सपवणेण, W वरिस्संचलेण, OR  
वरिस्सपल्लवेण, STU वरिस्सपल्लवपवणे-

ण — P विज्जादी, WN विज्जादी,  
OR विज्जाविमो, ST विज्जाविमो, U  
विज्जाविमो — N पदीवो, R पदीवो,  
S पदीवो, T पदीवो, U द्दीवो.

22<sup>5</sup> OR omit. — ST omit भोदु; U  
होदु. — W 'सुज्जाणे, SU 'सुज्जाणं.  
— P ज्जेव, WN ज्जेव, STU omit.  
— P गच्छामो, N गच्छेण, STU गमि-  
स्सामो, U adds दाव.

22<sup>6</sup> N omits भो; U भो भो. — P अंधमारं  
णिच्छिदं, W अंधारपणच्छिदं, N अंधम-  
रेण वट्टिदं, STU अंधमारेण जिदं तिसुवणं  
(U सुवणं). — OR पट्टदि, STU वट्टइ.

22<sup>7</sup> P निष्कामं, S 'मिम, T 'मिद्द. —  
PT सुरंग', OR सुंरां — P ज्जेव  
NO ज्जेव, R ज्जेव, STU 'मुहेणे ख  
— OR omit दाव; ST पविस्सम्ह,

22<sup>10</sup> N निष्कामां नाटयंतः, TU तदे (T तद्)  
ति नि (U परिक्रम्य निष्कामं).

22<sup>11</sup> STU नायिकां हस्ते — PNOB छाया.

मञ्जु हत्यठिअपाणिपल्लवा ईस संचरणचञ्जुरा हव ।

जं चिराअ कलहंसमण्डली होउ केलिगमणम्मि दूहवा ॥ २३ ॥

स्यशंसुखमभिनीय<sup>1</sup> ।

जे रावस्स तिमिसस्स कण्ठआ जे कलसकुमुमस्स केसरा ।

अज्ज तुण्ड्ज करफंससक्खिणो ते हवन्तु मह अङ्गसङ्गिणो ॥ २४ ॥

नेपथ्ये<sup>1</sup>

वैतालिकः । सुहणिबन्धणो भोदु देवस्स चन्दुज्जोदो<sup>1</sup> ।

भूगोले तिमिराणुबन्धमलिणे भूमीघरे व द्विए

संजाआ रावभुज्जपिञ्जरमुही जोणहाइ पुष्पा दिसा ।

मुच्चन्तो मुउउन्दकेसरसिहासोहाणुकारे को

चन्दो एक्ककलाकमेण अ गओ संपुष्पविषसणं ॥ २५ ॥

अवि अ<sup>1</sup> ।

23<sup>a</sup> P 'न्यिद', WORSTU 'ठिद', N हत्य-

दठिद'. — Mas ईसि (P ईस) — N

इंचरणपल्लवा, O 'वधुरा, R 'वधुरा. —

P हव, WNO भव. — STU होहि

(T होह, U होदि) ईसि कलकठिसचरा

23<sup>b</sup> OR तं, T जं अचिराभ — PWOR

भोदु, N omits, STU होह. — N दु-

भभा, OR दसगा, SU दुभभा, T

दुभभा

23<sup>c</sup> P परस्परं स्यशंसं, T सुखस्यशंसमि.

24<sup>a</sup> PO तिउसस्स, W तउसस्स, N तिउरस्स,

R टिउसस्स, T फणिसस्स — PNS

कदंव', W कयव' — P 'मुकुलस्स, W

'कुसमस्स, OR 'मउलस्स

24<sup>b</sup> NOR 'फंससंगिणो, S 'पच' — N उ-

अति, STU भवंतु — P सुव अगणि-

जादा, WO राणु णिज्जिआ पुवं (O पुअ),

O in the margin मह देहसंगआ, R

महोदुसगआ, TU मम अंग'.

24<sup>a</sup> P वै पठति, T वैतालिकघोरेक, U omits

वे' — W सुहणुवं', U सुभ'. — OR

STU होदु — P चतुज्जोउ, WNSTU

चंदुज्जोओ.

25<sup>a</sup> PO 'हरे W 'हद, N 'धरे, R 'अरे, U

'चरा. — NOU ख. — PWNBTU

द्विदे, O द्विदे but in the margin द्विदे.

25<sup>b</sup> P ज जादा, WNORTU सजादा, S 'या.

— N जोह्माभ, STU 'ह

25<sup>c</sup> P मुच्चन्तो, W मुच्चतो, ST' मुचदी. — P

मुचकुंद', WORS मुचुमुद', N मुचुउंद',

T मुचुभद' — W 'केसरि'. — OR

'सिरिसोहा', S 'सिहारेहाणुरा, TU 'सि-

हारेहाणुआरे

25<sup>d</sup> POR पेकज, N पेक instead of यङ्क.

— NOR 'कलक्कमेण, STU 'कलक्कमेण

— OR ख. — Mas गदो. — N

संपुष्प'.

25<sup>e</sup> N omits.

अकुङ्कुममचन्दणं दसदिसावहूमराडणं  
अकङ्कणमकुण्डलं भुवणमराडलीभूसणं ।

असोसणममोहणं मअरलज्झणस्साउहं

मिअङ्ककिरणवली एहअलम्मि पुञ्जिज्झइ ॥ २६ ॥

विदूषकः । भो कञ्चणचराडेण वसिदा चन्दुज्जोदलच्छी' । ता संपदं मा-  
णिक्कचराडस्सावसरो' ।

नेपथ्ये

द्वितीयो वन्दो ।

इज्झन्तागुरुधूववट्टिवलआ दिज्जनदीवुज्जला

लब्धिज्जनविचिच्चमोच्चिअलआ मुच्चन्तपारावआ ।

सज्जिज्जनमणोज्जकोलसअणा जम्पन्तदूर्ईसआ

सेज्जुच्छङ्कवलन्तमाणिणिजणा वट्टन्ति लीलाघरा ॥ २७ ॥

अवि अ' ।

26<sup>a</sup> OR place 26<sup>a</sup> after 26<sup>b</sup>. — TU

अकुङ्कुममचन्दणं — N दहदिहावधूमंडले.  
— W 'कङ्क'.

26<sup>b</sup> T अकुङ्कुममकुंडलं — P मवण, N तुम-  
ण, OR भुमण, STU घरणि. — OR  
'मंडलीमंडय'.

26<sup>c</sup> N असोसणममोहणं. — T 'लंछणसोसणं'

26<sup>d</sup> P नहयलेमि, T गहयलेमि. — P पुंज-  
सय, W पुंजिज्झदि

26<sup>e</sup> U omits विदू'. — W सहा instead  
of मो, STU omit. — P कणचंदेण,  
O 'चंदेण वणिजा — P पदमोच्चयचंदु'.  
— Mss 'चलोम'. — W 'कलो'

26<sup>f</sup> P ता, SU omit ता. — P सपदि, S  
संपद, U संपदि.

26<sup>g</sup> OR 'नेपथ्याहं'

27<sup>a</sup> ORSTU omit वन्दो. — P adds वठ-  
ति — N उज्जता, O उज्जता, R  
उज्जता, S उज्जतागह, T उज्जतागह,  
U उज्जतागह. — PN 'धूम', R 'धूम',  
TU 'धूम'. — S 'यद्धि'. — N 'वहसा'.  
— P दिव्यंत, N वीमंत. — NORT  
'दोवज्जला'.

27<sup>b</sup> OR जोहज्जंत. — U 'विहत्त'. — P  
WNOR 'सदा — N मुज्जंत, ORSU  
मुज्जंत, T मुज्जंत. — R 'पादावजा'.

27<sup>c</sup> T आसज्जंत. — O 'मणुस', R 'मणु-  
ण'. — NSTU जप्यंत, W संपंतु.

27<sup>d</sup> P सज्जोत्संग, N सज्जोत्संगचन्त, TU  
सेज्जुत्संग. — P मिज्जावहा, WOR  
सेज्जावहा, N सीतावहा, T 'परा'.

देना कप्पूरपूरचुरणमिव दिसासुन्दरीणं मुहेसुं  
लण्हं जोण्हं किरिन्ता भुवणजणमणायणन्दणं चन्दणं व ।  
जुखं कन्दप्पकन्दं णिहुवणकलणायकन्दलिल्लं कुणन्ता  
जाआ एणङ्कपाआ सरअजलहरुम्मुक्कधाराणुकारा ॥ २८ ॥

विदुषकः ।

गिरिसुत्तंसो णहसरहंसो ।  
णिहुवणकन्दो वट्टइ चन्दो ॥ २९ ॥

सुराङ्गिका ।

ससहरइअमरट्टो माणिणिमाणघरट्टो ।  
णवचम्पअकोअणो मअणो जअइ पअणो ॥ ३० ॥  
कपूरमन्त्रो प्रति<sup>१</sup> । पिअसहि तए किदं चन्दवखणं महाराअस्स पुरदो  
पढिस्सं<sup>१</sup> ।

कपूरमन्त्रो सज्जते<sup>१</sup> । सुराङ्गिका पठति<sup>१</sup> ।

29<sup>a</sup> PS दंता. — T 'दूर'. — PO 'सुंदराय'  
— PST मुहेसु

28<sup>b</sup> TU खियहं — WN किरंतो — WN  
OR भुमय' — R 'मणायं', S 'मणो-  
यंदयं' — P omits चंदयं; T चंदय —  
PO वा, WN च, T छ.

28<sup>c</sup> PSTU जिहं — N कंदप्पमून, SU कं-  
दप्पदणं, T कदय — PWOR तिहु-  
अय', N तिहुअय' — S 'कदवन्नं'  
— P जयंता, W कुयंतो, S कुयंटा

28<sup>d</sup> FWNT लादा. — P पादा सरइ जवह-  
रम्मुक्कधाराणुकारो, W 'हरोमुक्क', N 'धा-  
राणुभारा, O सरल', STU सरभ (S ग-  
अय') पिसहरुम्मुक्कणिमोअचंगा

29<sup>a</sup> P दिमुबहुत्तंसो, W दिवभयत्तंसो, N दि-  
हंअहुत्तंसो, O दिहअहुत्तंसा, B दिह-  
हुत्तंसो. — U कटहसर.

29<sup>b</sup> PK तिहुअय', WB तिहुअय'. — N  
पसरइ, O यवमट्टइ, R यमवट्टु, T च-  
वट्टइ.

30<sup>a</sup> P ससहरइअमरट्टो, W ससहरइअम', N  
ससहरपिमरट्टो, S 'रइअमरट्टो. — W  
माणिणि', U माणणि'

30<sup>b</sup> PNO 'कोदंडो. — T अमणो. — NOR  
पचंडो.

30<sup>c</sup> NORSU तुए. — PWN कदं, OR कदं,  
SU किरं — P चंदवन्नहवखंयं, O  
खयकन्नवमणयं, TU place चन्द after  
पुरदो — PO महाराअपुरदो, W तं म-  
हा' पुरद, S पुरभो — RSU पढिस्सं,  
T पढिस्सं.

30<sup>d</sup> STU जादिका. — P 'अधोमुक्को तिष्ठति  
instead of सज्जते.

मण्डले ससहरस्स गोरए दन्तपञ्जरविलासचोरए ।

भाइ लञ्छणमओ फुरन्तओ केलिकोइलतुलं धरन्तओ ॥ ३१ ॥

रत्ना । अहो कप्पूरमञ्जरीए अहिणववाथुदंसणं उत्तिविचिच्चत्तणं रम-  
णीओ सद्दो रसणीसन्दो अ' । तां प्रति' ।

मा कहं पि वअणेण विभमो होहिइ त्ति तुह यूणमिन्दुणा ।

लञ्छणच्छलमसीविसेसओ पेच्छ बिच्चवलए णिए कओ ॥ ३२ ॥

अवि अ' ।

परुडुरं जइ वि रज्जए मुहं कोमलङ्गि खडिआरसेण दे ।

दिज्जए उण कवोलकज्जलं ता लहेज्ज ससिणो विडम्भणं ॥ ३३ ॥

चन्दमुहिण्य' ।

मुक्कसक्क हरिणक्क किं तुमं सुन्दरीपरिसरेण हिराडसे ।

31<sup>a</sup> P गोर — N दंतितंतणहळेभचोरए, T दंतपंचर'. — P 'चोरय.

31<sup>b</sup> P ठाहि. WOR भादि, T भा. — P लं-  
त्थयमक, W 'मउ, N 'मिज्ज, OT 'मि-  
ओ, R 'विओ, S 'मुओ. — P करितक,  
W फुरंगड, N फुरंतमो. — P 'तुल,  
N 'तुद, STU 'तुल'

31<sup>c</sup> N omits भद्दो — WOR अहिणववाथ',  
N अहिणववाथदंसणरमणीओ सद्दो, S भ-  
मि — N 'विचितता, O 'विचित, R  
विचितता, S 'विहत्त', T 'विजाततय', U  
adds ह. — STU omit रमणीओ —  
WSU omit सद्दो. — PNT 'विस्संदो

31<sup>d</sup> N omits.

32<sup>a</sup> PWN काहि — 'STU वि. — W वि-  
अउ. — PW होहइ, NT होह, ORS  
होउ, U होहु — P ति, N हत्थं, OSTU  
इति, R इति.

32<sup>b</sup> STU लंछणच्छवि'. — N 'मुओ. — P  
यत्थे, T येज्ज — NOR विचपलए —  
P मितो. — PWNOR कदो, S कि-  
ओ, T कितो.

32<sup>c</sup> WNS किं च

33<sup>a</sup> PWOR पंदुरंगि, N पंदरेण, SU पंदरं.  
— N जदि. — PWNOR omit वि  
— N रत्तये, S रत्तए, T रत्तय —  
P कोमलंग — N केहिआ, S चहिआ,  
T यहिआ, U यहिआ. — POR ते,  
T दो

33<sup>b</sup> PW पुण. — P कउत्त', NS कओत्त'.  
— POR कदिज्ज, W कदिज्ज, N क-  
हेहु — P उडियो — W वेहं

33<sup>c</sup> STU चट प्रति.

34<sup>a</sup> T मुक्कसकट — W तुवं, OR तुजं. —  
WU हिडडि, N हिडडि चा.

गोरगण्डपरिपगदुरत्तणं पेच्छ दिखमिमिणा मुहेण दे ॥ ३४ ॥

नेपथ्ये मञ्जुकलकलः<sup>१</sup> । सर्वे आकर्णितकेन<sup>२</sup>

राजा । किं उण एसो कोलाहलो<sup>३</sup> ।

कपूरमञ्जरी । ससाध्यसम्<sup>४</sup> । पिअसहि एदं अवगमिअ आअच्छ<sup>५</sup> ।

कुरङ्गिका निष्क्रम्य प्रविशति<sup>६</sup> ।

विदूषकः । एदं जेव पिअवअस्सं वञ्चनागदं अवगमिअ आअच्छदि देवी<sup>७</sup> ।

कुरङ्गिका । ता कुञ्जवामणकिरादवत्तिधरसोविदज्ञाणं एसो हल-  
बोलो<sup>८</sup> ।

कपूरमञ्जरी । ता मं पेसेदु महाराओ जेण अहं इमिणा सुरङ्गामुहेण

34<sup>१</sup> W तुन्ध विंशपरिपदु<sup>१</sup>, U गोरगण्ड. —  
NU दिखममुणा, T दिखममिणा. —  
WORU ते

34<sup>२</sup> POB मञ्जुकलकलः, WS कलकलः.

34<sup>३</sup> NSTU आकर्णयति

34<sup>४</sup> PWN पुण — PWNOR सह — W  
मञ्जुकोलाहलो

34<sup>५</sup> PWNSTU 'ध्वसा, STU add तिष्ठति.

34<sup>६</sup> SU omit — T सहि यद अवगमिअ.  
— PW भाग

34<sup>७</sup> WSU omit. — P कुरङ्गिका । जं पिय-  
सही याणवेदि । इति निःक्रम्य पुनः प्रवि-  
श्य च. T कुर तथा करोति प्रविश्य पुन-  
रागत्य वदती

34<sup>८</sup> PNT omit विदूषकः — P सा भवे  
अवगमिअण भगदा कथिस्सं । देवीय पि-  
यसहोय पियवयस्सस वञ्चना कदमवगदमणा,  
W देवीय पियवयस्सस वञ्चना कदमवग,  
N देवीय पियवयस्ससकिदं वञ्चनामवग-  
मिदं । कुरङ्गिका । भट्टभस्स वञ्चयं किदं

तस सह संगमं चायिअ आअच्छदि देवी,  
O देवीय पिअवस्सेण वञ्चना कदे ति अ-  
द्यामिअं, R देवीय पिअवस्सेण वञ्चना  
कदे ति अवगमिअं कुरं पिअसहि भट्टभ-  
अस्स वञ्चयं कदुअ तस सह संगमं जा-  
यिअ आअदि देवी, S पिअसहि यदं  
यव्य पयिअवअस्सं जं आअच्छद अवग-  
मिदुं देवी, T पिअसहि यदं यव्य पिअव-  
अस्स वञ्चयामअं भव' आ' देवी, U पि-  
असहि यदं जेव्य पिअ' वञ्चयामअं भव'  
आ' देवी

34<sup>९</sup> P कथयति कुरङ्गिका कथेदि कथयति कुर-  
ङ्गिका कथेदि कथयति, NR omit कुर-  
ङ्गिका see above, T विदू. — POU  
omit ता; NR तेषा — N omits  
कुञ्ज — PWNUT 'किरात', OR  
'किरात'. — P 'वेरि', NSU 'वरि-  
सवर', T 'वरिहर' — P 'होयैद',  
NOR 'होयिद', T omits 'होयिद-  
ज्ञाणं' — PWNORS सह, T हो. —  
NOR हनहलो, T कोलाहलो.

ज्जेव पविसिअ रक्खाधरं गच्छामि जाव देवी महाराएण सह संगमं ए जाणादि<sup>9</sup> ।

इति निष्क्रान्ताः सर्वे<sup>10</sup> ।

सुतोयं जवनिकान्तरम्<sup>11</sup> ।

34<sup>9</sup> STU omit कर्पु. — PORT पेसदु, N पोसदु, S पेसद. — STU चे कपूरमंजरि महाराक्षो. — P जेणाहमिमिया, W जेण ज्जेव इहमदा वि ए जाणा-  
मि omits अहं इमिया. — N omits अहं; STU अहं वि — OR सुरंगिआ-  
दुवारेण, TU मुठेये — P योव, WS omit; NE जेव, O जेव, TU छ —  
N पोवसिअ. — PW रक्खाधरं, N र-

क्खाधरं, O रक्खाधरं, R र्काधर, T रक्खा-  
धरं. — N जात, OR जाह, SU जेण,  
T तेण — U omits देवी and सह,  
ST महाराएण संगमं देवी — N omits  
ए — W याणादि, S आणाद, T आ-  
णादि. — W adds राजा । एव कुणम्ह

34<sup>10</sup> PN इति परिष्कृत्य निष्क्रान्ताः सर्वे

34<sup>11</sup> U इति सुतोयं — PWSTU यवनिकान्तरं



ततः प्रविशति राज्ञा विदुषकम्<sup>१</sup>

राजा । अहो<sup>२</sup>

गाढअरुहो गिम्हो पवलो मअणो कहं गु सोदढो ।

सा उण सारङ्गच्छी एक्कघरे वि दुलहा विहिणा ॥ १ ॥

जदो<sup>३</sup>

इह कुसुमसरेक्कगोअराणं इदमुहअं पि हु दूतहं ति मय ।

जरदरङ्करालिओ अ कालो सह अ जणेण पिएण विप्पलम्भो ॥ २ ॥

विदुषकः । एक्के मम्मधवाहिणिज्जा अस्से तावसोसणिज्जा<sup>४</sup> । अम्हा-

0<sup>२</sup> KS omit राज्ञा.

1<sup>१</sup> PWNOR गाढमरो. — W मग्ग गिम्हो, N गिम्हपवलो. T omits गिम्हो. — P पवलो, W अहो यवनो, N पयसो, T पयसो. — POR पवलो, W मलयपव-  
लो, N omits. — P त कथं, W ता कथं, NOR ता कथं. — P omits गु — PWNOR उद्विष्टो.

1<sup>२</sup> PWNOR omit. — SU omit वि. — SU दुत्तहा, T दुत्ताहा.

1<sup>३</sup> S omits.

2<sup>४</sup> PSTU omit इह. — S 'सरङ्गगामरा-  
खं. — PW इदमुमहं, N इदमुमहं, O इदम तहा and in the margin as BU इदमुमहं, S इदमिह, T इदमुमहं  
— ORTU वि, S कं वि — O अ

corrected to हु, SIU omit हु. — W दुदहं, N दुत्तहं, SU सुदुदहं. — T मयो.

2<sup>५</sup> P जठ, NE जठ, T जठ. — PW  
NOR 'रवि. — PWOR 'करविदो,  
N 'करविदो. — U omits अ. — N  
अनो. — PWN सुदम, OR तह अ,  
T सहज. — SU विप्पलम्भो, T विर-  
खोवी

2<sup>६</sup> N उहो, OR उहो दाव, SIU मो ग्हे: T  
adds व्य. U adds व्य — PW उ-  
मह. NOR मग्ग. ST मग्ग, U  
मग्गन्त — PW 'वहणिज्जा, N 'वा-  
हणिज्जा O 'तवणिज्जा, R and O in  
the margin 'वहणिज्जा, T वाहणिज्जा  
वि अ वि उव हुहार and omits the

रितो उण जणो ण कामस्स बाहणिज्जो ण तावस्स सोस-  
णिज्जो'।

नेपथ्ये'

पुनः । ता किं सु क्वु दे मूलुप्पाडिदचूलिअं सीसं करिस्सं'।

राजा । विहस्य' । वअस्स लीलावणसच्छन्दचारिणा केलिसुएण किं  
भणिदं'।

विद्वक्त्रः । सक्तोऽयम्' । आ दासीएपुत्त भुत्थल्लजोग्गो सि'।

नेपथ्ये' ।

सब्रं तुम्हासिाहिंतो संभावीअदि जइ मे ण होन्ति पक्खाव-  
लीओ'<sup>10</sup> ।

राजा । कथं उड्डीणो विअ'<sup>11</sup> । विद्वक्त्रं प्रति'<sup>12</sup> ।

rest. — N अन्धी, U omits अन्धे ता'.

— N 'सोसणिज्जो, S तावसो'.

2<sup>1</sup> T omits. — P जणमथो — N काम-  
बाहणिज्जो omits the rest. — P व-  
हणिज्जा, WO वहणिज्जो, R वणणि-  
ज्जो. — OR तावसोसणिज्जो — SU  
add किं उण जणाय

2<sup>2</sup> SU omit पुनः. — W किं न, S किं न  
— PWNTU सु, O क्व, R क्वु, S  
हू. — N omits दे, STU यदं — P  
'वूलिअं, W समुलुप्पाडिअं, N मूलप्पा-  
विअवूलिअविअले, OR 'वूलिअविअले,  
RT 'प्याडिअं, S मालुप्पाडिअं, U  
'प्याडिअपुलाअं. — P विहरिअं हिदं, N  
सोसअं, SU ते हिदं, T दे हिदिअं — P  
संपअं, WOR करइअं, N करिअं विल-  
सवदिअं.

2<sup>3</sup> SU omit वअस्स — N 'सब्रं स', U

'वणस्स'. — P कैलोसयसउतेण, W के-  
लो, TU 'सउदेण. — WT भणिअं.

2<sup>4</sup> W omits.

2<sup>5</sup> FORST आः. — OR 'उत्त. — P मूलि-  
खण्णो, W मूलयकरणलुण्णो, N भुलि-  
खोण्णो, R भुत्थल्ल, STU आलिअमक्ख-  
ण्णो.

2<sup>10</sup> N पुनः सचं — P 'सेहिंतो, N तुज्ज-  
हिन्तो, S तुज्जाहिं, T तमाहिंतो, U तु-  
ज्जाहिंतो — PNTU संभाविज्जदि (TU  
'उज्ज), S संभावोज्ज — PWOR उ-  
दि. — OR मइ. — W या मे. —  
P होतिअ, W हुंतोअ — STU पक्ख-  
वालीओ, U पक्खपालीओ.

2<sup>11</sup> N राजावलोक्य, SU रा । विलोक्य. —  
WORSTU कथं — P क्व, W omits;  
O विअइ, R विअदि.

गिहा तल्लिणवित्थरा तह दिणस्स वड्डत्तणं  
 ससी लहइ खण्डणं तह अखण्डविच्चो रई ।  
 गिदाहदिअहेसु विप्फुरइ जस्स एस क्कमो  
 कहं ए स विही तओ खुरसिहाहि खण्डिज्जइ ॥ ३ ॥  
 किं च गिउणं सलाहणिज्जो जइ सुहअसंगमो भोदि' । जदो'  
 मन्ध्रएहे सिरिखण्डमक्ककलणा आ संब्रमोहंसुअं  
 लीलामज्जणमा पओससमअं साअं सुरा सीअला ।  
 गिह्हे पच्छिमजामिणीणिहुवणं जं किं पि पञ्चेसुणो  
 एए पञ्च सिलीमुहा विजइणो सेसा सरा जज्जरा ॥ ४ ॥  
 विद्वणः । मा एवं भण' ।  
 पण्डुच्छविच्छुरिअणाअलआदलाणं

३<sup>a</sup> N गिहा तह ए वित्थरा कह दिणेषु दोह-  
 तणं — WOR दिणेषु. — P वड्डत्तणं  
 and वड्डत्तणं OR वड्डत्तणं, S वड्डत्तणं, T  
 उद', U वड्ड'.

३<sup>b</sup> P लहरि, NOR लहरि. — P देवो in-  
 stead of रई.

३<sup>c</sup> TU गिदाच. — P 'दियाहसुं W 'दिम-  
 सेसु, N 'दिमसेसु, ORT 'दिमसेसु. —  
 P विप्फुरइ, W विप्फुरइ, N 'रंदि, OR  
 'रंदि — STU कस्स यक्कमो, P सह  
 क्कमो

३<sup>d</sup> WN कहं — W उ ए — PWNO  
 तदो, R तदो — STU कहं ए विह-  
 नेसुणो — PNO 'हि. W 'सिंहाहि, R  
 'सिंहंइ, SU 'धराहि T 'धराह. — W  
 'ज्जदु, N 'वदज्जदि OR 'ज्जद.

३<sup>e</sup> N किं चा, R किं वा — STU गिह्व  
 — PWN सेवणित्थो, STU सहणित्थो

गिह्वो — P कहि, WNOR कहि. T  
 कह क. — W सुहसंगमो, N सुहसंग-  
 मसंगमो STU पिमज्जणसमाभमो — P  
 WN होदि, S भविस्सइ, T हविस्सदि,  
 U भविस्सदि.

4<sup>a</sup> P मन्ध्रए, NRSTU मन्ध्रए, O मज्जये.  
 — S सिरिक्कंठ. — O 'मुत्तंसुंमं, N  
 'मोत्तंसमं

4<sup>b</sup> P 'मज्जणयं पठहसमये, W पठह', OR  
 पठोह', U 'मन्ध्रणमप्यमोह', STU 'ह-  
 मज्ज. — WS होतज्ज.

4<sup>c</sup> N मोहये T गिहे — PN 'गिहुमयं. —  
 P omits पि; N च, ST वि

4<sup>d</sup> P रदं, W रदो, NORSTU रदो.

4<sup>e</sup> NORSTU रदं

5<sup>a</sup> P पंडुव्यविरिदिनाप, W पंडुव्यवि, SU  
 'वद'. — WNORSTU 'कुदि'. —  
 Mss. 'वदा'. — S 'एदाणं

साहारतेल्लरसपेसलपोप्पलाणं ।

कप्पूरपंसुपरिवासिअचन्दणाणं.

भहं णिदाहदिअहारं वअस्स होउ ॥ ५ ॥

राजा । एदं उण एत्थ रमणिज्जं ।

सपञ्चमतर्द्धिणो सवणसीअला वेणुणो

समं सिसिरवारिणा वअणसीअला वारुणी ।

सचन्दणधणत्थणी फरिससीअला कामिणी

णिदाहदिअहोसहं सअलसीअलं कस्स वि ॥ ६ ॥

अवि अ' ।

लीलुत्तसे सिरीसं सिहिणपरिसरे सिन्दुवाराण हारो

अङ्गे ओल्लं वरिळ्ळं रमणपणइणी मेहला उप्पलेहिं ।

दोसुं दोकन्दलीसुं णवबिसवलआ कामवेज्जोवणिज्जो

तावातङ्केकतन्नं महुसमअगमे एस वेसो ऽ बलाणं ॥ ७ ॥

5<sup>a</sup> W सहाए, N साहेए, OR साहोइविल्ल, STU साहाविओ — WNOR 'परिपेसल', S 'रसपेसण' — PR 'पोफलाणं', W 'पुफलाणं', N 'पोफहाण', O 'फोफुलाणं'.

5<sup>c</sup> OR 'कव', T 'पर'. — PWNOR 'वासिदं', T 'वसिआ'. — S 'सुखमाणं', T 'प्योत्थमाण', U 'वत्थमाणं'

5<sup>d</sup> PN 'दिअसाण', W 'दिअसाण'. ORSTU 'हाण' — PNOR भोटु, STU छोटु

5<sup>i</sup> O omits राजा — WS इदं, OR एव्व — PWNOR पुण — P भत्थ, W पिळ — N रमणाज्जं

6<sup>a</sup> N 'मणंअम' — W वेणुवी, N वेणुवा

6<sup>b</sup> N 'वारिणो

6<sup>c</sup> OR 'वत्थत्थली, STU 'रसत्थली'. — PNR सभयासीअला, W सायव', O सभया' corrected to फरिस' — T 'सीदाला

6<sup>d</sup> P 'दियस्सोसहं', W 'दियसो', NU 'दिअसो', T 'दिअसो' — FW मण ण सोयलं, T 'मणलसीअलं'

7<sup>a</sup> P लोलुत्तसो, W लोलो', OR लोलुत्तं — N सरिंअं त्थण', ST सिहण', U सिहए' — N लिंधुवाराण

7<sup>b</sup> T कण्ठणपणइणी मेहला

7<sup>c</sup> P 'कुदलोसुं, TU 'कंदलेसुं' — P भवविभवनया — 'P कामणिज्जो मणिज्जो, W 'विज्जो मणुज्जो, N 'वेइइओ मणुइइओ, O 'वेइज्जो मणोयाः, R 'वेइज्जो मणोयो

7<sup>d</sup> P तावतकंअममाय, W तावातकिज्जंतं, N

विद्वद्भ्यः । अहं उण भणामि' ।

मन्त्रगृहलगृहघणचन्द्रणपङ्किलाणं

साअं णिसेविअणिरन्तरमञ्जणाणं ।

सामासु वीअणअवारिकण्णक्खिआणं

दासत्तणं कुणइ पञ्चसरो वहूणं ॥ ८ ॥

राजा । स्मरणमभिनोय' ।

पञ्चङ्गं यावरुवभङ्गिघडणारम्मे जणे संगमो

जाणं ताणं खणं वं रत्तिदिअहा गच्छन्ति दीहा अवि ।

जाणं ते अ मणं पि देस्सि या रइं चित्तस्स संताविस्सो

ताणं जन्ति मणोरहेज्जणणा मासोवमा ब्रासरा ॥ ९ ॥

भावो निन्देक्षितन्तो, OR तादातंकञ्जमा-  
णं, S तावुक्कंभेक्षन्ते, TU तावुत्तभेक्षन्ते (T  
तावन्ते). — WE 'गदे, O 'हमय गदे-  
— N बलणं

7<sup>1</sup> PW पुण, S omits.

8<sup>1</sup> W मन्त्रगृहलगृह, OR मञ्जपट्टय गृहलघट-  
ण, ST मन्त्रगृहलगृहलघटण, U मन्त्र-  
गृहलगृहलघटण. — TU 'सोमलाणं

8<sup>2</sup> P निसेविद', W णिसेविद', NOE णिसे-  
विद', STU सामयहसेविद' (S 'सेविम').  
— TU 'णिरदरे

8<sup>3</sup> N इहोति, STU योवातु. — N वीअण-  
वा, STU वीअणिम'. — PWNORU  
'कण्णक्खिआणं, S 'कण्णोत्तिआणं, T 'क-  
ण्णुत्तिआणं

8<sup>4</sup> PW कुणदि, N वददि, R कुणय — W  
वहूणं, NO वनाणं, R वलाणं

9<sup>1</sup> P पञ्चपञ्जो, W पंचपञ्जो, OT पञ्चपञ्जो, R प-  
ञ्चपञ्जो. — NOE 'पञ्ज', STU 'पुद'. —

S 'मंग'. — T दिव्ये — WOR संमंगं,  
O in the margin संमंगो.

9<sup>2</sup> WOR वंक्षताय मणम्मि होति रहसा के  
याम वृत्तोहना (W 'हतो); O in 'the  
margin as our text. — PNSTU  
ताय. — PO काय व वृत्ति, N कञ्ज  
मवेति, TU जणे व. — O दमहा. — P  
यस्वेति, N वद्वेति, O वद्वेति.

9<sup>3</sup> P जाणं तो य खलं दि, WOR ते किहं व  
खलं (W खणणं omits य) दि, NSTU  
जाणं ते (SU तो) व मणम्मि, O in the  
margin निखलं काय खलं पि. — ST दंति.  
— P लि, T omits य. — PW रइं,  
T रइ. — SU रित व, T रित व —  
P ते ताविस्सो, WOR रंताविस्सो, STU  
रंताविस्सो.

9<sup>4</sup> P जति, N वृत्ति, T द्विर्ति, U रंति —  
P मञ्जोरहेज्ज', WOR मञ्जमि दोहपत्ता.  
— NT मञ्जोरहेज्ज'. — S वद्वट.

विदुषक प्रति'। अत्थि तग्गदा का वि वत्ता'।

विदुषकः । अत्थि'। सुणादु पिअवअस्सो'। कधेमि सुहासिदं दे'। जा सा कप्पूरमञ्जरीए रक्खाभवणे सुरङ्गा दिखा सा देवीए दिट्ठा'। तदो तं सुरङ्गादुवारं देवीए पिहुलसिलासंचएण 'णीरन्धं कदुअ णिवद्धं'। अणङ्गसेणा कामसेणा कलिङ्गसेणा वसन्तसेणा विब्भमसेण त्ति पञ्च चामरधारिणीओ सेणन्तणामहेआओ सहेण फरक्किदफअकर-  
वालहत्याओ कारामन्दिरस्स रक्खाणिमिसं पुड्ढदिसाए णिउत्ताओ'।  
अणङ्गलेहा चन्दणलेहा चित्तलेहा मिअङ्गलेहा विब्भमलेह

9<sup>1</sup> P राका विदु', S omits

9<sup>2</sup> PW अवि अ अत्थि, N वमस्स अत्थि, STU किं अत्थि after वत्ता — N त-  
गा, OR तत्त्वगदा

9<sup>3</sup> P सुखदु, W सुणदु. — STU वमस्सो

9<sup>4</sup> PWSTU कहेमि — P सुहासियं, W क-  
खसुहासियं — P त, W ते, STU  
omit दे add राका । कहेहि २ । (T  
omits २) विदु' ।

9<sup>5</sup> P कं सा, W omits सा, N जदो प्पहुदि  
OR जदो प्पहुदि सा — PNOR 'मज-  
री — P रक्खाभवण, N 'भवणादो  
— P सुणादुवारं, N सुरंगदुवारे. O सु-  
रंगा, R रंगा, T सुरंगदुवारेण — PN  
omit दिखा, T गदा — PNOR omit  
सा — POR omit देवीए — P विदु'.  
OR omit — WT add राका । तदो  
तदो । विदुषक'

9<sup>6</sup> P translation only — N तदो प्पहुदि,  
OR तदो मारुद्धि, SU तदो अ —  
WT omit तं — OR सुरंगा — W  
N 'दुमरं, STU 'कुहरं omit देवीए —

N वदुलसिला', STU पिंगलसिला'. —  
T गोरंधे — W कदुचय, S करिअ —  
W णिवद्ध. NR पिहिदं, O omits;  
STU णिवंधिअ — P देव्या प्पुत्तसि-  
लासंचयेण वंधापितं गोरंधं करवा.

9<sup>7</sup> W अर्थं च before अणङ्ग — WOR क-  
लिंगसेणा कामसेणा, N कलंगसेणा वसन्त-  
विब्भमसेणा चिन्तसेणा यामपेमाओ omits  
कामसेणा and ति पंच, ST विब्भमसेणे  
ति पंच — PN omit सेणन्त', WOR  
रेण ति याम', W 'पेया, OR 'हेमा.  
— P omits सहेण-हत्थाओ — NOR  
omit सहेण, S सहेण वि — W फर-  
क्किदफरया करवालहत्था सहचारणोड, N  
फारकंपिदकरवालधारियाओ, OR फर-  
क्किदफरकरवालहत्थाओ (O कर'). S  
परप्परं किं पि कलवालहत्थाओ जलजावो,  
T परप्परं कं पिदकरवालहत्थाओ सचंम-  
वो. U परप्परं कं पिदक वालहत्थाओ सफ-  
लाओ — N कारमंदिरक्खा', SU  
कारामंदिरक्खा', T कंदिधरक्खा' —  
P 'देसाए. N 'दिसाओ, T 'दिसा —  
S गिबुलत्तो T गिउत्ता

त्ति लेहन्तणामहेआओ पञ्च सेरन्धीओ पुह्निदसिलीमुहधणुहत्था-  
ओ दन्धिणदिसाए णिवेसिदाओ'।

कुन्दमाला कञ्चणमाला बउलमाला मङ्गलमाला माणिक-  
माल त्ति मालन्तणामहेआओ कलिदकुन्तहत्थाओ तञ्चोलकरङ्कवा-  
हिणीओ पञ्चिमदिसाए ठाविदाओ<sup>9</sup>।

अणङ्गकेली बङ्गरकेली सुन्दरकेली राअकेली कन्दप्पकेलि  
त्ति केलीअन्तणामहेआओ फलअखग्गधारिणीओ मञ्जणपाली-  
ओ उत्तरदिसाए आढत्ताओ<sup>10</sup>।

9<sup>9</sup> P ता भयणं. — OR चित्तलेहा चंदलेहा,  
STU चंदणलेहा (U चंदलेहा) मिअकलेहा  
इंदुलेहा, W मियणं. — SU 'लेहे त्ति —  
PWORS omit लेहन्त', N ग्रामधेआओ  
T ग्रामधेआओ — U omits पञ्च — P  
पुलिदसिलिमुहधणुहत्थेण निवहणिवत्ततो-  
याइदुत्तरधाणुङ्कसस्सण सम सरधोसत्थेण, W  
पुलिदसिलीमुहधणुहत्था निविडमनछसेर-  
धोसत्थेण, N 'मिलोमुहत्थ्याओ, OR 'ध-  
णुहत्थेण णिवित्थ(R 'दु', सेरधोसत्थेण सह  
(R omits सह), S'U 'धणुहत्थ्याओ  
— P दन्धिणयाए दि', N दन्धिणयाए  
दि'. S दन्धिणिदिणिमाय — OR णि-  
वेसिआओ S णिउत्ताओवेसिओ, T णि-  
उत्ताओ

9<sup>10</sup> P कुट्टं कचणं खउलं कुवलणं मंगलमाले.  
W कुट्टं खट्टं चंदणं मंगलं कंचणमाल.  
N कुट्टं चंदणं कुवलणं कचणं मंगलं  
माणिकमाल. OR कुट्टं खउलं चंदणं  
कुवलणं माणिकं (R adds कचणं)  
मंगलमाल, STU किट्टं कचणं खउलं  
(T खल) माणिकं रअणमाले (S 'ला,  
T 'न) — PT त्ति, N त्ति सत्त —

PW ग्रामधेआओ, N माल त्ति ग्रामधेआ-  
ओ, OR ग्रामधेआओ, S मालग्रामधेओ  
पञ्च, T ग्राम — P उहयत्थकनिदकंदेण  
परिससहस्सण परिवेदिदाओ, W सह क-  
निदकुत्तहत्थाओ, N ग्रामधेआओनिदकंदेण  
पञ्चसहस्सेण, OR कलिदकुन्तहत्थाओ, S  
omits; T कपिदकुन्तहत्थाओ, U कपिद-  
कोदहलदुओ — P तञ्चोलकरङ्कवाहि-  
णं, W तञ्चोलकरङ्क, R तञ्चोलकरङ्कवाहिणीओ.  
S तञ्चोलकरङ्कवाहिणीओ दंडरुपाओ दन्धि-  
विदणिसादिककोअडलदुओ, T तदुल, U  
तदुल. — PW ठाविदाओ, N णिवेसि-  
दाओ

9<sup>11</sup> T अगकोलि ववरङ्कामराअकि त्ति — W  
OT वङ्कर, N कर्कर, R पुङ्कर, SU व-  
खर. — PW सुंदरं रामं कदप्पकेली,  
N कंदप्प सुंदरं योत्तुयलकेलि, OR रा-  
अ सुंदरं कदोवकेलि, S सुंदरं कामं  
राअकेलि, U कामं रामकेलि — PW  
omit त्ति — PS omit केली; WN  
ग्रामधेआओ, OR ग्रामधेआओ, T के-  
लिअंत — P सेदियङ्कडतनाविहल्लेण  
मिअसहस्सेण समं, W खडयकडपल्लि-

ताणं पि उण उवरि मन्दारवदी तरङ्गवदी कल्लोलवदी मदि-  
रावदी केलिवदि ति पञ्च वदीणामहेआओ कणअचित्तदणइहाथाओ  
सुहासिदपाढिआओ अञ्जक्खीकिदाओ” ।

राजा । अहो देवीए अन्तेउरस्स दासीसामग्गी” ।

विदूषकः । एसा देवीए सारङ्गिआ णाम सही किं पि दिखवेदुं ये-  
सिदा” ।

ततः प्रविशति सारङ्गिका<sup>15</sup>

सारङ्गिका । जअदु जअदु भट्टा” । देवी विखवेदि” । अञ्ज वडसावि-  
त्तीमहूसवोवअरणाइं केलिविमाणं आरुहिअ देवेण पेक्खिद-  
वाइं ति” ।

सत्ता विद्युवविदुरिल्लाउ, N कालभयगधा-  
रिणीओ पापिङ्गसहस्तेण समं, OR फह-  
भयङ्गवेत्तलयाविज्जुरिल्ला, S उफलभासि-  
लभा, T कणअवेत्तधारणीओ, U कणअवे-  
त्तदंडहत्थाओ — P मञ्जणवासोड, STU  
omit; OR मञ्जणकारीओ, S “पालिमा  
— W केलीसहेय उत्तर”. — PS आप-  
साओ, W भठसाउ, T यत्थविज्जकिदाओ,  
U पञ्चक्खीकिदा आणंताओ.

9<sup>12</sup> U omits — ST अखं वि, N ताणं वि.  
— PO पुण, W मन्हे, R omits; T  
उणो — ST उवरि मन्दिरस्स. — P मदि-  
रावदी कल्लोलं तरंगं माणं केलिवदीदि,  
W मंदारं कल्लोलं तरंगं मदिरां केलि-  
वदि, N मदिरां केलिं कल्लोलं तरंगं  
माणवदी, OR मंदिरां कल्लोलं भायं  
केलिवदि, S दारं तरंगं कल्लोलं मदिरां  
केलिवदि — PT ति, N पंच सि. —  
WOR omit पंच वदी. N see below.  
— P “धेयाउ — W कणअवित्तं N  
परिहारकुमारीओ कणअं S कणअवेत्तंदो-

लिभकराओ, T omits, see iv. 9<sup>11</sup>. —  
P सुधासीयपडियाउ, W सुधासिभा, NS  
सुधासिअपाठि, O सुहसिभ, R सुधा-  
स्यअपाठि, T सुधासिअपाठि. — P अह-  
कओरदाओ, W अहक्को, N वंदीणाम-  
धेमाओ अहक्को, OR अहक्को, T  
अहक्कोदाओ — WNOR “कदाओ. —  
PW add पंच धीयाकारीओ, N adds सि.

9<sup>13</sup> PWNOR अहो देवीए सामग्गी अन्तेउरोचिदा

9<sup>14</sup> N ओ वभस्स देवीए एसा, SU एसा वि,  
T अहो instead of एसा — W दि-  
मपि, T किं वि — P विखावेदुमागडा,  
N णिवेदवत्तुं, OR विखावेदुं किं पि, TU  
विखावेदुं — S पेसिआ — P adds  
राजा । भागच्छदु

9<sup>15</sup> STU प्रविश

9<sup>16</sup> PN omit सार — SU जेदु, T जेदु ३.  
— WN महाराओ

9<sup>17</sup> PN देव देवी. W भट्टारकं देवो. — N  
विखावेदी, U “वेर

9<sup>18</sup> P भाउभूदमादावडमावितीमहोसुवे पेक्खेव-



राजा । जं आदिसदि देवी<sup>19</sup> ।

चेटी निष्क्रान्ता<sup>20</sup> । उमौ परिक्रिय प्रासादाधिरोधं नाटयतः<sup>21</sup>

ततः प्रविशति चर्चरी<sup>22</sup>

विदूषकः ।

मुत्ताहलिस्त्राहरणोच्चआओ लासावसाणे तलियांसुआओ ।

सिञ्चन्ति अखोखमिमीउ पेच्छ जन्तज्जलेणं मणिवारएहिं ॥ १० ॥

इदो अ' ।

परिभमन्तीउ विचित्रबन्धं इमाउ दोसोलह एच्चणीओ ।

खेलन्ति तालाणुगअप्पआओ तुहङ्गणे दीसइ दगडासो ॥ ११ ॥

समंससीसा समबाहुहत्था रेहाविसुद्धं अवराउ देन्ति ।

गार्ह, W भाउपाइ महुसउवयरगार्ह, N  
खट्ठदिभदे भविअ खट्ठावित्तिमहुसवोभ-  
करगार्ह, OR खट्ठाइत्तीमहुसवोभकरगार्ह,  
S तदाभमहुसवोभकरगार्ह, T तदाभमहुस-  
वोभकरगार्ह, U तदाभमहु\* — P देवेण  
केलीविमाणपासादमारुहिअ, N देवेण के-  
लिविमाणप्पसादमारुहिअ. — W देवेण  
देवी पिञ्जदव्वणि, N 'दव्व, T 'दव्वं  
— P omits ति; W तित्ति, NR ति

9<sup>19</sup> P भादेणे, NS देवी भाणवेदि, TU देवी  
आदिसदि.

9<sup>21</sup> NOR omit परि\*. — P पासादरोहणं,  
W 'रोहनाटितकेन, NU प्रासादाधरोहण, T  
प्रासादाधरोहणं

9<sup>22</sup> PORSTU omit — W चर्चरी

10<sup>a</sup> N विट्ट\* भो पेक्ख २ मत्ता\* — S 'म-  
रगज्जलाओ, TU 'भरणुज्जलाओ —  
OR लास्सा, T गच्छा\*. — N चलिअं-  
सुआओ, STU तरलंगु\*.

10<sup>b</sup> P तिच्चत्ति, W तिचिंत्ति — N अखोख-  
निमीअ, O 'मिमीओ, SU 'ममीओ, T

'ममीअ पेक्ख — P खमज्जलेणं, N खं-  
ताज', OR 'लेहि, STU खंतंजलं. —  
W मणिभाइयेहिं, N 'वारयेहिं, OR 'धा-  
रयेहिं, STU जलजरसिंयदेहिं.

10<sup>1</sup> PWSU omit.

11<sup>a</sup> P इदो इसंडोउ, W 'मतीय, SU 'मतीओ  
→ WORSU इमा इदो, N विणिग्गि,  
T आमा इदो — P दोसोलह, WOR  
सोलह, N दोसोहस, S सोडह, TU सोडस  
— P गच्छिणीओ, S गंजईओ

11<sup>b</sup> Mas. 'गद\*. — PNORU 'पदाओ, S  
'पदाओ, T 'पदाओ — S रागणे. TU  
रंगणे — POR दोसुनु, WN दोसदि,  
S omits — P दंडरेसी, W इह\*, N  
दंतुरासे, S तहुओ सो, TU तदयो सो.

12<sup>a</sup> P समससीसमव्याहुहत्थ, W 'सामस', N  
'सीस. — N 'हत्थ, S सहबाहुवध, U  
'व्याहुवंधा. — N रेह\*, S रेखा\*. —  
WOR 'विसुद्धा. — N अवराओ, SU  
अवराओ, T अपरा — PS दत्ति, N  
द्योति, T दर्भती



किङ्किणीकअझणञ्जणमखा कण्ठगीइलअजन्तिअतालं ।

जोइणी व लअणञ्जणलीलं तारणेउरवं विरअन्ति ॥ १७ ॥

कोउहल्लवसजङ्गमवेसा वेणुवाअणपरा अवराओ ।

कालवेसवसहासिअलोआ ओसरन्ति पणमन्ति हसन्ति ॥ १८ ॥

प्रविश्य<sup>१</sup>

सारङ्गिका । पुरे ५ वलोका<sup>१</sup> । एसो महाराओ मरगदपुञ्जादो कअलीघरं अ-  
गुप्पविट्ठो<sup>१</sup> । ता गलुअ देवीए विखाविदं विवेदेमि<sup>१</sup> । उण्ठत्थ<sup>१</sup> । जअदु  
जअदु भट्ठा<sup>१</sup> । देवी विखवेदि जधा साअंसमए तुम्हे मए परिणाइ-  
दव्व च्चि<sup>१</sup> ।

चलाहिं, SU परिपाहिं, T परिवाहिचहिं.

— P चल्लिकम्म, W चल्लि २ कम्म,

N खच्चकम्म, O चारिकम्मकरयोंहिं, STU

झल्लि, S 'कम्मि. — P पव्हुदा.

17<sup>a</sup> P विविरोकदरणमखा, W 'कदरणन्धण-

सहं, NS 'कद', O 'कित्तसणज्जयसहं,

T किंकिणीए कित्तसणज्जयमखा, U 'कित्त'.

— P कंठगोहिलयजंतिदताणं, W 'गोहि-

लयजंतिद', N 'गोदलभजंतिदताला, O

'गादलभजंतिदताणं, SU 'गोह', T

'गोह'

17<sup>b</sup> P योगिणो, N जोगिणो, O जोहणि, T

जोअणि छ — P 'कोले, WO 'कोलिं,

N 'किल्लं, S लअणं-खल्लं — W 'र-

वा, N तालणेउरवं, S 'येउण'. — P

विरयंते, N विलअन्ति, O विरयंति

18<sup>a</sup> PWO कोदु. — P 'हल्लज्जयणंनिवेसा,

N 'जणणंमुलवेसो, S 'वसगामि, TU

'गमिर' — PWN 'कादण'.

18<sup>b</sup> P 'वासिपलोयं, W 'भामिभ', N 'हासिद',

O 'भामिभलोयं, S कासवेभरवहासिभ'

corrected to कारवे, T काअवेभरव-

भासिभ', U राअवेभरवहासिद'. — PW

उसरंति — S असीति.

18<sup>1</sup> P omits. — WT add सारङ्गिका.

18<sup>2</sup> W विलोक्य

18<sup>3</sup> PWSTU यस; PN add पुत्तो. — S

omits महाराओ, U puts it after म-

रा. — P मरगयणं प्येव, W मरगयणं

व गदो, NO मरगभकुं (O 'पुत्तो) जेव

गदो, SU मरगभ', T मव्कभ'. — PS

TU कदलो, N कदलो. — PWN 'हरभं,

T 'चरमइल्लमणुपविट्ठो, P अणुपवट्ठो.

W अणुपवट्ठो, N अणुपवट्ठो, O पवट्ठो,

S पविट्ठो भट्ठा, U 'विट्ठो.

18<sup>4</sup> P ता तणदं वि, N ता तणदं पि गदुभ,

O omits गदुभ — N देवीविखावोविभं,

O विणविदं. STU देवीविखविद. — P

WNT विखवेदि.

18<sup>5</sup> O लअदु once only, SU जेदु once

only, T जेदु २. — W महाराड, N

देओ, O भट्ठा

18<sup>6</sup> W भट्ठारय देओ, PNO add यद. W, यदं

— STU जह; TU add अज्ज. — N

विद्वयः । भोदि किं एदं अकण्डकुम्भरुडपडणं ।

रणा । सारङ्गिण सखं वित्थरेण कथेसु ।

सारङ्गिका । एदं विखवीअदि<sup>१८</sup> । अणान्तरादिक्कन्तचदुइसीदिवसे देवीए पोम्मराअमई गोरी भेरवाण्देण कदुअ पडिट्टाविदा<sup>१९</sup> । अअं च दिक्खाविहिप्पविट्टाए देवीए विखत्तो जोईसरो गुरुदक्खिणाणि-  
मित्तं<sup>२०</sup> । भण्णिदं च तेण<sup>२१</sup> । जइ अवस्सं दक्खिणा दादवा ता एसा दीअदु<sup>२२</sup> । तदो देवीए विखत्तं<sup>२३</sup> । जं आदिसदि भअवं ति<sup>२४</sup> । पुणो वि

संज्ञासमय, S adds अण्ण. — N कुम्भं, SU तुम्भेहिं हा, T क्कं — P मया परिखाविदवु, W \*यावदव, N \*येदव्वा omits ति, S \*यावदेव्वा, T \*यावदव, U \*यावदेव्वा.

18<sup>१८</sup> W भोदो, N भो, ST omit; U सोदि omits किं — P \*कुम्भरुडं, W \*कुम्भ-  
रुडरणं, N अकालकोरुडं, O अकण्डं, S TU आभासादो यियदिमं अण्णं (S अ-  
अण्णं) सुप्फण्डफलं (S कोरिण्डफलं)

18<sup>१९</sup> WO सविअरं omits सखं — PS कथेहि, N कथेहि, T कथेस, U कथेसु — P adds किं खेदं, W कं खेद ति, O किं  
खद ति

18<sup>२०</sup> N एव, O देव एव, SU एव, T omits.  
— T कथिज्ज.

18<sup>२१</sup> P अणान्तरादिक्कन्तचउसीदिवसे, W अविक्कन्तचउसीदिवसे, N अणान्तरादिक्कन्त-  
चउसीदिवसे, O अणान्तरं यिखत्तवउ-  
सीदिवसे, S अणान्तरादिक्कन्तचउसीदिवसे, T  
अणान्तरादिक्कन्तचउसीदिवसे, U \*क्कन्त-  
उसीदिवसे — P पोमरायमणिक्कमणो,  
W पोमरायमणिक्कमणं, N पम्मोराअमई,  
O पोम्मराअमणिक्कमई. S सोम्मराअमर

— W गोदि, N गोरीं — W कदुअ  
भेरवाण्दस्स घाले, N कदुअ मे — PT  
कदुअ — P परिखाविदा, W पदि, N  
पडिट्टाविदा, O पडट्टा, S पडट्टाविदा,  
T पटाविदा, U पट्ट

18<sup>२२</sup> PWN O सखं — POT अ — P दि-  
क्खा गिहाद, W दिक्खा गदोहा, NO  
दिक्खा गहिदा, S दक्खिणाविहिं पविट्टाए,  
T दिक्खाविहिणिविट्टाए, U दिक्खाविहि-  
णिविट्टाए. — P तदो देवीए, W तदा  
सयायि, NTU omit देवीए, O तदो तए.  
— P विखाविदो य सो, N विखत्तो

18<sup>२३</sup> O तेण जोईसरेण, TU देण

18<sup>२४</sup> P दि, W जदि, OSTU जइ मे —  
NO गुददक्खिणा — PWSU दाअव्वा.  
— P एसा दोअदु, W पसादोअदु, N  
पसादोअदु मत्ताराअस्स, O अहिल्लिदो  
अत्थो करोअद ता एसा दोअदु, S पसादो  
उप्पादोअदु यदं, TU उप्पादोअदु यदं

18<sup>२५</sup> PS omit तदो — N विखत्तं, STU  
मण्णिदं

18<sup>२६</sup> W अ आ- तं कायव्वं, N आदिसति, S  
\*एव. — O भेरवाण्दो — PWNSTU  
omit ति

उल्लविदं तेण<sup>17</sup> । अत्थि एत्थ लाडदेसे चण्डसेणो खाम राआ<sup>18</sup> । तस्स दुहिदा घणसारमञ्जरी ति<sup>19</sup> । सा देवस्यएहिं णिहिद्दा जधा एसा चक्क-  
वट्टिघरिणी भविस्सदि ति<sup>20</sup> । तदो सा महाराएण परिणोदद्वा जेण  
गुरुस्स वि दक्खिणा दिखा भोदि<sup>21</sup> । भट्टा वि चक्कवट्टी किदो भो-  
दि<sup>22</sup> । तदो देवीए विहसिअ भण्णिदं जं आदिमदि भअवं ति<sup>23</sup> ।  
अहं च विखवेदुं पेसिदा<sup>24</sup> । गुरुदक्खिणा वि दिखा<sup>25</sup> ।  
विदूषकः । विहस्य<sup>26</sup> । एदं तं सीसे सप्पो देसनरे वेज्जो<sup>27</sup> । इध अज्ज वि-  
वाहो लाडदेसे घणसारमञ्जरी<sup>28</sup> ।

18<sup>17</sup> P पुणो पुणो — WO omit वि. —  
O भण्णिदं, STU उत्तं, PWO add च.  
— T तेण भेर, U देव

18<sup>18</sup> N भान्ध यत्थ — P लाडसमंडले, W 'दे-  
सस्मि, NT लाट', O लाडदेसमंडले. —  
W 'सेयो

18<sup>19</sup> S दुहिदा — P 'मंजरी ति. N 'मंजरी  
याम

18<sup>20</sup> P दिवणहि, WT 'कुयहिं (T 'हि), N  
देवखेहिं, O देवखेहिं — P दिट्ठा, W  
आट्टा, NO आविट्ठा, T omits. — W  
NOT omit जधा, SU जह — STU  
omit एसा. — P चक्कवट्टकारिणी, N  
चक्कवति, T 'घरिणी हविस्सदि — P  
omits ति. — T adds णिध्यादिदं

18<sup>21</sup> P omits — N omits सा, O लय —  
PW 'राभहत्थेण, N 'राभल्ल, O 'राभो  
— PW परिणाविदक्खा, N 'येतक्खा, O  
'याविदक्खो ति. TU 'येदवा — N  
तेण — NSTU गुरुदक्खिणा, O अम्ह  
गु\* — NU omit दिखा, S वि दिखा  
— PW भविस्सदि. O भोटु, S होटु,  
TU होटि

18<sup>22</sup> WNO भत्ता. — NTU omit वि, OS  
अ — O चक्कवत्तो. — PWN कदो,  
SU omz; T कदो. — P भोति, WT  
होदि O भोटु ति, SU होटु

18<sup>23</sup> P omits तदो, W ता — 'SU विह'  
दे', T भवहसिअ दे'. — PNO भण्णिअ,  
T भण्णिदं — P यदा — O आणवेदि,  
S आदिसह — PWNOS omit ति.  
— W adds त कारदि

18<sup>24</sup> P तदो अह च — PNSTU 'विदुं —  
S पेसिआ.

18<sup>25</sup> P गुरुस्स वि गुब\*, WNO गुरुस्स गुब\*  
(O दक्खि) SU तुह गुब\*, N 'दक्खि-  
णाणिमित्तं — PWNOS omit वि —  
W सा instead of दिखा, N omits  
O दिखे ति — U adds होट

18<sup>26</sup> O omits

18<sup>27</sup> W ता उवक्कणण ण्दे STU वट्टं. —  
PWT omit त N ते, U ता — P  
उसीसे

18<sup>28</sup> Mas इह — OS विभाहो — P ला-  
डणसे. N लाट', STU देसन्ते — TU  
'मंजरी ति

राजा । किं दे भेरवाणन्दस्स पहावो परोक्खो<sup>39</sup> ।

सारङ्गिका । देवीए कारिदं पमदुज्जाणस्स मज्झट्ठिदवडतरूमूले चामु-  
गडाअदणं<sup>40</sup> । भेरवाणन्दो वि देवोए समं तहिं आगमिस्सदि<sup>41</sup> । त-  
ग्गदे अ तक्खणविहिदे कोदुअघरे विवाहो भविस्सदि<sup>42</sup> । इति परिक्कम्प  
निष्कान्ता<sup>43</sup> ।

राजा । वअस्स सव्वं एदं भेरवाणन्दस्स विअम्भिदं ति तक्केमि<sup>44</sup> ।

विद्वपकः । एवं येदं<sup>45</sup> । एा हु मअलञ्छणं अन्तरेण असो मिअङ्कम-  
णिपुत्तलिअं पण्णरावेदि सेहालिआकुमुमुक्करं वा करोदि<sup>46</sup> ।

प्रविश्य<sup>47</sup>

18<sup>39</sup> P ते पुण, N ते. O omits; STU देण  
— N भेरवाणंदपहावो S भेरवाणंदप-  
मावेण P पहावा, TU पहावेण — P  
परोक्खेवा, W परोक्खे, N य प्पच्चक्खो.  
S भवरक्खो, T य सकोअदि विदु, U  
अपरोक्खो — O adds दे तां प्रति कहिं  
स सपदं भेरवाणंदो

18<sup>40</sup> P देवो, STU omit — PNO कारिद,  
W न्दे — W पमुज्जाणस्स. TU \*ज्जा-  
ण — POU \*ट्ठिदे — P \*तरंमुल, N  
\*खउलतक, S \*खट. — P चामुंदाअदणो,  
WN \*दाअअणो, O \*दाअअणो, STU  
चामुंदाय आअदणं (S \*तयो).

18<sup>41</sup> O भेर — PWNOS omit वि. —  
PWN देवो omitt समं — PWNOUTU  
omit तहिं — SU आअमिस्सदि, T  
आमिस्सदि

18<sup>42</sup> P उभो अणदो, W अणदो, N ता अ-  
क्ख O ता सक्ख, TU तणय — NO  
TU omit अ — W तक्खणविहिदा,  
NO दक्खिणाविहिदो, S तंकाळ, TU  
तंकाळ U \*विट्टि — P कोदूअअण-

W कोअईलदाअण, N कोअइलदाअरे, O  
कोअइलेना — PNOSU omit भवि-  
स्सदि, T हविस्सदि — PWNNO add  
ता इह ज्जेव (P ज्जेव, O ज्जेव) देवेण  
ठादणं (P गंअणं, W गंतणं).

18<sup>43</sup> P omits इति — ST omit परिक्कम्प

18<sup>44</sup> W राजा साकूतं — WNU सक्ख —  
W विअभिय, N विज्जंभिअं, O विअं-  
भिअं ST भेरवाणंदविहिदं, U भेरवा-  
णंदविहिअ — PS omit ति, WT ति  
— P तक्कोमि

18<sup>45</sup> OSTU एणं — N खेदं, SU यदं

18<sup>46</sup> NU मिअंकल, OST मिअल — P  
अयंक, W नियकपुत्तलिअं, O \*पुत्तलि —  
PO पण्णरावेदि, W पण्णवेदि, N \*पण्ण-  
यदि, S \*वेह, U पण्णवेदि — W  
य हु सरअसमोरअंतरेण सेहा, N य हु  
उदुअसअमंतरेण सेहा — P \*कुमुमुक्कोरं,  
W \*कुमुमुक्कोरी, TU \*कुमुमुक्कोरं —  
PO विक्कोरि, WN विक्कोरि, S करेह, U  
करोदि

18<sup>47</sup> NO तत. प्रावयति

मेरवानन्दः । इअं सा वडतरुमूले शिन्निस्सुसु सुरङ्गादुवारस्स पिधाणं  
चामुण्डा<sup>18</sup> । तां हत्तेन प्रणम्य<sup>19</sup> ।

कप्पन्तकोलिभवणे कालस्स पुरो ऽ सुराण रुहरिसुरं ।

जअइ पिअन्ती काली परमेद्धिकवालचसएण ॥ १९ ॥

प्रविशयौपविश्य च<sup>1</sup> । अज्ज वि ण शिग्गच्छदि सुरङ्गादुवारेणं कप्पूरस-  
ज्जरी<sup>2</sup> ।

ततः प्रविशति सुरङ्गादुवारेद्वारादितत्वेन कपूरमञ्जरी<sup>3</sup>

कपूरमञ्जरी । भअवं पणमामि<sup>4</sup> ।

मेरवानन्दः । उइदं वरं लहसु<sup>5</sup> । इध ज्जेव उन्नविस<sup>6</sup> ।

कपूरमञ्जरी उपविशति<sup>7</sup>

मेरवानन्दः । स्वगतम्<sup>8</sup> । अज्ज वि ण एदि देवी<sup>9</sup> ।

प्रविश्य<sup>10</sup>

18<sup>18</sup> P यदं तं, O वदं वडतरुमूलशिन्निस्सु, SU  
वडतरु, T वडतरुहि — W शिन्निस्सु,  
N विन्निस्सु — O सुग्गा — N  
‘सुग्गा’ — P पिधाण, W विधाने,  
N पिधाण, OSU पिधाणं, T पिधाणं —  
W चामुण्डास्से, O omits; T चामुण्डा-  
दणं. — WO add इह (O इत्थं) ज्जेव  
(O ज्जेव) खणमेत विट्ठामि

18<sup>19</sup> PN omit तां, W चामुण्डा, O चामुण्डां  
— SU कृताञ्जलिः प्रणम्य — N adds  
पटति

19<sup>19</sup> P ‘सुवणा कालस्स — WNS omit पुरो  
— P सुराण, WN पुराण, O सुरासुर.  
ST सुरासुराण (T ‘यं) — W रुहरिसु-  
रपुरं, N रुहरिसुपुरं

19<sup>20</sup> PNO जअदि — N चंडी परमेद्धी —  
T ‘कपालचसएण

19<sup>21</sup> P प्रविशयौपविश्य च OSTU ‘शयौपविश्य —  
NO omit च

19<sup>22</sup> O कहं अज्ज वि — P निग्गच्छदि, N  
आगच्छदि, S शिग्गच्छ — O सुग्गा.  
— NO ‘दुआरेण.

19<sup>23</sup> U omits ततः — W ‘द्वारादितत्वेन,  
NSU सुरंगोद्वारादितत्वेन, T सुरंगोदितत्वेन

19<sup>24</sup> TU कपूरं पुरोवलीक्य — P पणमिज्जसि,  
WO पणमिज्जसि, N पणमिज्जसि

19<sup>25</sup> P उच्चिद. W पुत्ति इत्थं, N उच्चिदं, S  
वच्चे इम, T उददं — P उर — W  
लह, OT लहेसु. S लहेहि, U लहसु

19<sup>26</sup> N omits — Mes इह — P येव,  
O ज्जेव, SU म्म, T यव्य — P  
उपससु W उपविश, O उन्नविससु, SU  
उन्नविसीअदु (S उप), T उन्नविसदि.

19<sup>27</sup> PNSU omit — W कपूरं तथा क्कवा  
— T omits उपविशति

19<sup>28</sup> PNSTU omit मेरं, W स्व मेरं —  
OS omit स्वगतम्

19<sup>29</sup> O कहं अज्ज — STU च एदि अज्ज

राज्ञी । परिक्रम्य पुरो ऽ वलीक्य च<sup>11</sup> । इअं भअवदी चामुण्डा<sup>12</sup> । प्रणम्यावलोक्य च<sup>13</sup> ।  
इअं कप्पूरमञ्जरी<sup>14</sup> । ता किं खेदं<sup>15</sup> । भैरवानन्दं प्रति<sup>16</sup> । इदं विस्मयीअदि  
विअभवणे विवाहसामगिं कदुअ आअद म्हि<sup>17</sup> । ता गेरिहअ  
आगमिस्सं<sup>18</sup> ।

भैरवानन्दः । वच्छे एवं करीअदु<sup>19</sup> ।

राज्ञी व्यावृत्त्य परिक्रामति<sup>20</sup>

भैरवानन्दः । विहस्य स्वगतम्<sup>21</sup> । इअं कप्पूरमञ्जरीठाणं अणेसिदुं गदा<sup>22</sup> ।  
प्रकाशम्<sup>23</sup> । मुक्तिः कप्पूरमञ्जरि सुरङ्गादुवारेण ज्जेव तुरिदपदं गदुअ  
सट्ठाणे चिट्ठु<sup>24</sup> । देवीए आगमणे पुणो आगन्तव्वं<sup>25</sup> ।

कप्पूरमञ्जरी तथा करोति<sup>26</sup>

- |   |   |
|---|---|
| <p>वि — N लो गडदि — P कलावदी<br/>देवी</p> <p>19<sup>11</sup> WT राज्ञी २, S देवी and omits the<br/>rest. — TU omit परिक्रम्य — W<br/>वलीक्य — P omits च, TU स्व</p> <p>19<sup>12, 13</sup> O भअवं एणमामि । भैर । विरे लोभ<br/>उपविंसु । देवी.</p> <p>19<sup>14</sup> P भवं, W भय इवं — P भगवती<br/>देवी चा, W भवदी, SU -वर्ण</p> <p>19<sup>15</sup> PN प्रविश्यावलोक्य च, STU omit</p> <p>19<sup>16</sup> P भय इवं, W भय इवे, N इवो इवं,<br/>O भय कप्पूर इवं, T इवं अ</p> <p>19<sup>17</sup> NSTU एदं, O खेदं</p> <p>19<sup>18</sup> T प्रकाशं भैर प्रति</p> <p>19<sup>19</sup> W इय, O भअवं इद — P विण्णवीय-<br/>सि विण्णुवणे, O -भअवं — P कदुय<br/>विवाहसामगिं, N कदुअ वि, O गदुअ<br/>वि. — WT -सामगि, S विवाह. —<br/>PW आगद म्हि, O omits, T आदमि</p> <p>19<sup>20</sup> P ततो, WN ततो तं. O omits, SU<br/>तं. — PO नेयहाविअ, N गयहाविअ,<br/>S गहिअं — ST आभमिस्सं</p> | <p>19<sup>19</sup> PNOT वन्ते — SU इदं, T एव —<br/>WO कोरु, S कर, TU किरु.</p> <p>19<sup>20</sup> P व्यावृत्ति, S omits.</p> <p>19<sup>21</sup> TU omit विहस्य.</p> <p>19<sup>22</sup> P omits इअं. — P कप्पूरमञ्जरी इति<br/>गेहमणेसिदुं, W -मञ्जरीचरं, SU -अरि-<br/>ट्ठाणं — W गदा इति नि.प्रांता</p> <p>19<sup>23</sup> O प्रकाशं कप्पूरमञ्जरी प्रति</p> <p>19<sup>24</sup> NOT -मञ्जरी — P त्व सुरङ्गाद्वारेण,<br/>N -दुवारेण, O सुरङ्गाद्वारेण — P खेव.<br/>N जेव. O जेव, STU omit — P<br/>तुरिदपद, N तुरिद पदं, SU तुरिअ,<br/>T तुरिअ. — P गदुय, W गदअ —<br/>P एगणे, W विअभवणे, T संगणे —<br/>P विट्ठु</p> <p>19<sup>25</sup> PWS देवी — O आगमणेण, STU<br/>आभमणे — O पुणो वि, S इह पुणो<br/>वि, TU पुणो इह — W आततव्वे,<br/>STU आभं, TU -दव्व</p> <p>19<sup>26</sup> PU omit — W कर्तुं । ऽ भअवं भा-<br/>यवेदि । इति निष्कांता, N कर्तुं दुहुर</p> |
|---|---|



राज्ञी । इदं रक्खाघरं<sup>२७</sup> । प्रविश्यावनोक्त्य च स्वगतम्<sup>२८</sup> । अए इअं कप्पूरम-  
ञ्जरी<sup>२९</sup> । सा का वि सारिक्खा दिट्ठा<sup>३०</sup> । प्रकाश्य<sup>३१</sup> । वच्चे कप्पूरमञ्जरी  
कीदिसं दे सरीरं<sup>३२</sup> । आकाये<sup>३३</sup> । किं भणसि<sup>३४</sup> । मह सिरोवेअणा समु-  
प्पस्य च्चि<sup>३५</sup> । स्वगतम्<sup>३६</sup> । ता पुणो तहिं गमिस्सं<sup>३७</sup> । प्रविश्य पाप्मापयवनोक्त्य<sup>३८</sup> ।  
हला सहीओ विवाहोवअरणाइं लहुं गेरिहअ आअच्छय<sup>३९</sup> । इति  
परिक्रामति<sup>४०</sup> ।

प्रविश्य कपूरमञ्जरी तथैवास्ति<sup>४१</sup>

राज्ञी । पुणे ऽ वनोक्त्य<sup>४२</sup> । इअं कप्पूरमञ्जरी<sup>४३</sup> ।

मेखानन्दः । वच्चे विभ्रमलेहे आणीदाइं विवाहोवअरणाइं<sup>४४</sup> ।

कर्त्तेदि. O कर्त्तुं । अं मवं आणवेदि ति निष्कांता	S adds ता खेरं नुप्पोमदु, TU खेरं नु- प्पोमद
19 <sup>२७</sup> PNS देखी, O राज्ञी निवस्य — NST यदं — P रक्खगेहं, N रक्खागेहं, O रक्खामवणं	19 <sup>२७</sup> P देखी, WO राज्ञी, NU राज्ञी स्व, S omit
19 <sup>२८</sup> S omits च. — PWNO omit स्व.	19 <sup>२७</sup> TU omit ता. — U पुणो वि
19 <sup>२९</sup> TC omit मय.	19 <sup>२८</sup> S omits प्रविश्य; T प्रका. — PN पा- प्मत्तोवनोक्त्य O पाप्मन्म, SIU पप्मादव; O adds च
19 <sup>३०</sup> N omits सा, P adds पुण — P साङ्गा, W सारिक्खआ, N सद्विहा, O रक्खा सागिक्खय, S सारिक्खी, T सरदि, U सरिक्खी — P विक्किमदा, W मखा, N मय पि, O चिट्ठदि	19 <sup>२९</sup> W देना. — PS omit सरीओ. N नु- प्पोमो — P गणणाइं, W ग्याइ. N करणाइं, S विजाहो, T होवरणं, U होवमरणं. — P इह WN लहु. SIU omit. — W गिरहम, SL गिरहम — P आगच्छय, W आगच्छय. N आगच्छ, O आगमित्तय SIU आगच्छ
19 <sup>३१</sup> PWNO omit.	19 <sup>३०</sup> P omits प्रविश्य. O कर्त्तुं प्रविश्य
19 <sup>३२</sup> PN वच्चे. — PNOT मंजरी — N किदिसं, S कीदिसं, TC कीदिसं.	19 <sup>३१</sup> S देखी — PN add च S adds स्व
19 <sup>३३</sup> WNSTU भणवि	19 <sup>३२</sup> P कानवदि. TU मिन्नंकेहे SU add किं — WO आणिदाइं. S आदिनाइ — P गणरदाइं N गणरदाइं, S वि- आहो SU ग्याइ T करदाइं
19 <sup>३४</sup> N सच्चा मह, TU omit मह. — P सिरोवेअणा, W सिरोवेअणा N सरीवेअणा O वेअण. — PWNO omit समु. TU प्यहो. — PWN omit ति —	

राज्ञी । अद्य इ<sup>46</sup> । किं उण घणसारमञ्जरीसमुद्दाइं आहरणाइं विसु-  
मरिदाइं<sup>47</sup> । ता पुणो गमिस्सं<sup>48</sup> ।

मेखानन्दः । एवं भोदु<sup>49</sup> ।

देवी निष्कामति नाटितत्वेन<sup>50</sup>

मेखानन्दः । पुत्ति कप्पूरमञ्जरि तं जेव करीअदु<sup>51</sup> ।

कपूरमञ्जरी निष्कान्ता<sup>52</sup>

राज्ञी । रसाग्रहप्रवेशं नाटयति कपूरमञ्जरीं दृष्ट्वा<sup>53</sup> । अए सारिक्खदाए विण्णदिद  
हि<sup>54</sup> । स्वगतम्<sup>55</sup> । ज्ञाणविमाणेण णिच्चिग्धं परिसप्पिणा तं आणेदि  
जोईसरो<sup>56</sup> । प्रकाशम्<sup>57</sup> । सहीओ जं जं णिवेदिदं तं गेण्हअ आअ-  
च्छ<sup>58</sup> । चासुयहापतनप्रवेशनाटितत्वेन तामवलोक्य<sup>59</sup> । अहो सारिक्खदा<sup>60</sup> ।

19<sup>46</sup> WNSTU देवी — PNO आणोदाइं,  
W omits, STU अह व

19<sup>47</sup> PWO पुण — P 'मंजरीए समुचिताइं,  
WNO 'समुच्चि', S 'दाइ, T समुच्चिआदं,  
U 'इमाइ — PNSU आमरणाइं (SU  
'इ), T आमलणाइं — P वीसरि, W  
वीसरियाइं, SU 'दाइ

19<sup>48</sup> STU यत्वं — PO कोरदु, N करीअदु,  
STU omit भोदु.

19<sup>49</sup> P omits देवी, WOTU राज्ञी — W  
निकम्प, ST निष्कामयं, U निष्कामं —  
S नाटयति.

19<sup>50</sup> STU omit पुत्ति — P त ज्येव, W  
त ज्येव, N तद्य ज्येव, U तद्य ज्येव,  
S तुय वि तच्चि, T तुमं वि तं ज्येव, U  
तुय वि तं ज्येव — PWO कोरदु, S  
गतव, TU करिअदु

19<sup>51</sup> S नायिका पूर्ववदाचरति, TU नायिका  
निष्कान्ता.

19<sup>52</sup> WOU देवी, N राज्ञी राज्ञा च, S omits

— W 'यहे — N नाटयतः. — STU  
नायिकां दृष्ट्वा — S adds स्व.

19<sup>53</sup> P सारिक्खण, W विरिक्खण, N स-  
रिक्खण, STU सारिक्खेण — N वि-  
ण्णदिद, O विदेविद, STU विण्णल्ल

19<sup>54</sup> S omits

19<sup>55</sup> O णिच्चिग्धपरिसप्पिणा ज्ञाण', S 'वि-  
खादेण, TU 'विखायेण — P विवि-  
ग्धपरिसप्पिणा, W विविग्धं परिसरे अ-  
ण्णो, N विदिदुह परिसप्पणं, STU  
विविग्धेण — PO तामाणेदि, W त  
तमाणेदि, N तमाणेदि, S तं आणेइ,  
TU पुरिसं (T पुरिसं) इत्थिअं वा आणे-  
दि (U 'योइ) — P महाजोईसरो, W  
महाजोई, N महाजोओ.

19<sup>56</sup> WNSTU omit

19<sup>57-58</sup> WNSTU omit सहोओ — N ज  
once only, ST omit, U जो — W  
विवेदिदव्वं, ST विवाहोइदाइ (S 'इ),  
U विवाहोइदो — PO त त, W तं  
लहुअ NST omit — O गेण्हअ, S

भैरवानन्दः । देवि उवविस महाराओ वि आअदो ज्जेव वट्टदि" ।

ततः प्रविशति राजा विदूषकः कुरङ्गिका च<sup>१</sup>

भैरवानन्दः । आसणं आसणं महाराअस्स" ।

सर्वे यथोचितमुपविशन्ति<sup>२</sup>

राजा । एसा सरीरिणी मअरुअपालित्तिआ देहन्तरसंठिदा सिङ्गार-  
सवरचारवल्लू दीवससंचारिणी पुष्पिमाचन्दचन्दिआ" । अवि अ  
गुणगणमाणिक्कमञ्जुसा रदणमई बाउल्लिआ" । तथा अ एसा विसा-  
रिणी कुसुमणिअरा महुलच्छी" । किं च" ।

गविहभ, U गविहभा — P आगदा, W  
गळध, S आभच्छभ, T आभच्छ, U आ-  
भच्छन्ध — W 'यत्नेत्र', N 'यत्ननाटि-  
त्तेन', S चासुंदायहं प्रविश्य तामव" स्व,  
TU चासुंदायहं प्रविश्य नाटयति प्रविश्य  
कपूरमंजरी पूर्ववदास्ते — W तामलोक,  
TU राज्ञे तामव" — W सारकिज्जदा २  
N हरिकभं, SU सारिक्कं, T हरि

19<sup>००</sup> P कत्ते कलावदि, W देवी — WO  
उवविससु. — WTU omit वि. — PW  
आगदी — P ध्येव, NO क्जेव्य, STU  
एव्य and omit वट्टदि.

19<sup>०१</sup> T विदूषकन्ध. — O सारंगिका च.

19<sup>०२</sup> N omits भैर. — WNS आसणं once  
only. — PSTU omit महाराअस्स

19<sup>०३</sup> N राजा नायिकां प्रति. TU राजा स्व —  
WO एसा सा — W कपूरमंजरी सार-  
किज्जया विसासचरणो instead of सरी-  
रिणी — P 'इयापालिया, W 'इयप-  
रिद्धिआ, N मअरुअपालिद्धिआ, O मभ-

रुद्धमस्स सख्याधिभा सत्तो, STU 'वालि-  
त्तभा. — P वेहत्तरं वट्टिद, N वेहत्तरं  
सदृष्टिआ, STU omit. — P 'सबधनु-  
जुट्टो, W 'सबर', N सिगारसचावलिट्टो,  
O 'सचमवावल्लू, STU हिगारसमर', T  
'चाप' — N दिभस', ST दिभह' —  
P पुणमुदिया, W पुष्पिमाचंद', NO 'अंद',  
STU पुष्पचंद'.

19<sup>०४</sup> S मखे, TU अवि अ मखे — P कू-  
यगुणमाणिक्कमंजुसा, W एसा गुणगणमा-  
णिक्कमुत्तिया, N यगुणगुण', O यगुण-  
गण', S गुणगण' — BNOSTU  
रखण', P यमयो, W मणिज्ज मणस्स.  
— BPO अंजणस्स सलाभा, W सार-  
णिभा, N अंजणसलाभा, STU पुत्तलिभा.

19<sup>०५</sup> P omits — W जथा सु, N जथा अ,  
O जथा, SU जथा, T omits. —  
STU omit एसा — B आरणकुसुममा-  
णिक्क', W लावणकुसुमखिसया, N रम-  
योकुसुमखिसया, O अरणकुसुमखिसया,  
STU विसारिणी कुसुमखिअरा — O  
महुल्लू

भुवणजअपडाआ रुवरेहा इमीए

जह तह खअणाणं गोअरं जस्स जाइ ।

वसइ मअरकेज तस्स चित्ते विचिन्ते

वलइअधगुदण्डो पुङ्खिएहिं सरेहिं ॥ २० ॥

विदुषकः । जनान्तिकम् । सच्चं किदं तए आहाणअं । तडं गदाए वि खादाए

ण वीससीअदि । ता तुण्हक्को चिट्ठु ।

राजो । कुरङ्गिकां प्रति । कुरङ्गिए तुमं महाराअस्स विवाहणेवच्चं कुरण सारङ्गिआ वि घणसारमज्जरीए करेदु ।

20<sup>a</sup> P 'जणपहाया, W भुवणजणपहाया, N 'जणवताआ, O 'वहाआ, T 'पडाआ — WN रुम, STU रुवरोहा.

20<sup>b</sup> BPO जह जह, T तह तह — B गो-अरे, N गोरहं — BWNO जादि. P दि

20<sup>c</sup> PSTU खमणवलणसखा (P घण, PT 'घण) पेसिदो तस्स मखे. — O चर-दि — B मयरधो, W मयरखो, N 'केणु, O 'केदु — N विचिसो

20<sup>d</sup> W वलईण, N वलइह. — B पुंदेहि, P पुण्खिदोमू, WNO पुण्खिदेहिं, STU पुण्खिदेमू. — PSTU अणंगो, W सररे-हि

20<sup>e</sup> B जनान्तिकं । शकान्ते, PN जनान्तिकेन.

20<sup>f</sup> O वमस्स सच्चं, P सच्चं, T सच्चं — B कांय, PW कदं, O omits, S यदाए ग-हिदं, U यआए गहिदं — P ते, OSU omit, T तोय — P आहणदं, O आ-हणअं 'सुणसु, S आमत्तणं. TU आभरणं, S adds कि दु, TU किं तु

20<sup>g</sup> B तहंगिदाए, PN तहंगदाए, W मद्या-

यतहगदाए, O तहगदाए, ST तणदेय U तणएण — NSTU omit दि — B खोकाय, PW खादाए, N खोआय, O खाविआय, SU विआरेण, T विआए — B दोहसदि, WOSU विस्ससीअदि, T चिससिअदि

20<sup>h</sup> O omits — S ते — PWNSTU तु-यहोको — P चिट्ठु, STU चिट्ठानि — WO add पियवयस्स (W only) तुमे म-अणसरण्यारजज्जरिद(O 'जजरिअ')हिअअं एवं कुङ्कुरामंतं (O कुङ्कुराअंतं) सुणिअ देवो तुच्च अटिप्पअं सुणिससदि (O सुणि-ससदि । तुण्हक्कअं चिट्ठु) । भिरवानंदः । वळे (W only) पत्तं दिवाहमंगलसुत्तं ता महाराअस्स किज्जहु लोधोचिदं तए पडि-वणं (W लोधोचिदपडिहं)

20<sup>i</sup> U omits राहो — BO omit कुर-प्रति

20<sup>j</sup> B कुरंगोय, STU omit. — N तुजं — B खेवत्तं, P 'निवत्तं, N खेवह, OS विआह — PWNNO कुह, S कु — B

इत्युभे अप्युभयोर्विवाहघटनां नाटयतः<sup>7</sup>

मेखानन्दः । उवञ्जाओ हञ्जारीअदु<sup>8</sup> ।

राज्ञो । एसो सअलसोत्तिअमोलिमण्डणं अज्जउत्तस्स उवञ्जाओ अज्जकविज्जलो चिट्ठदि<sup>9</sup> । ता करेदु अग्गिआरिअं<sup>10</sup> ।

यिद्वयकः । एस सज्जो म्हि<sup>11</sup> । भो वअस्स उत्तरीए गरिहं दाइस्सं दाव<sup>12</sup> ।

हत्येण हत्थं गेएह कप्पूरमञ्जरीए<sup>13</sup> ।

राज्ञो चमत्कृत्य सविवादमवनोकथति<sup>14</sup>

सारंगीया, P सारंगिय. — PNSTU omit  
वि. — NT करेदु, O कोरुदु

20<sup>7</sup> BO इत्युभयोर्विवाह, PN 'वाहकरणं,  
STU उभे तह इत्युभयोर्विवाहालंकारं (S  
तहे ति उभ, T 'वाहनेयथं) कुतः

20<sup>8</sup> WO भेर' वच्चे — B उवञ्जाय, O उ-  
वञ्जाओ — B हञ्जारीयदु, T भञ्जा-  
रिअदु

20<sup>9</sup> BS omit राज्ञो, TU देवो. — B उ-  
पाध्याय आर्यकपिञ्जलस्तिष्ठति — PW  
NO read अज्जउत्त एसो वि (O omits)  
and omit सअल' अज्ज', S सअलसो-  
त्तिअमोलिमण्डणं अज्जउत्तस्स एर, TU एर  
सअलसोत्तिअमोलिमण्डणं अज्जउत्तस्स —  
P उज्जाउ, O उव्यज्जाओ — PN 'क-  
विंजलओ, STU 'कइंजलो, S adds ति  
— T चिट्ठ-

20<sup>10</sup> P मेखानन्दं ता करेदु, O कोरुदु, STU  
कोरिअदु. — B अणारियं, P अग्गिआ-  
रियं, N अग्गिआरिअ, STU अग्गिअज्जं

20<sup>11</sup> O धिदु' स्वरितमृत्याय — BPWO omit

एर सज्जोम्हि, TU omit एर — S  
omits म्हि

20<sup>12</sup> ST omit भो वअस्स, U ता वअस्स —  
N उत्तरीए. O उत्तरीअयपहस्स, S उत्त-  
रीअ, T उत्तरिवळे, U omits उत्त'-दाव  
— B गठिं, N गंठी, T गथिं — B  
दयस्स, N देवित्थं. O दइस्सं, S omits;  
T दयहामि — N ताव, S omits

20<sup>13</sup> B हत्ते हत्तं गहाण कर्पूरमञ्जरीः, W  
परिणेतु मन्त्राराउ कर्पूरमञ्जरी इति हत्ते  
हत्तं गहायति कर्पूरमञ्जरीः, O तुमं ह-  
त्येण, T वअस्स हत्येण, U गहाण ह-  
त्येण — N इत्थं, SU हत्थंगुदुं — P  
गेयहे, N गेयिहअ, SU omit, T कप्पूर'  
गिदाण

20<sup>14</sup> BP इति राज्ञो चमत्कृत्य (P 'ता). W  
राज्ञो इत्याकर्ष्य स्वगतं किं नेदं इति च-  
मत्कृत्य, N इति भन्ता संमुहे इत्यमप्य-  
अदि इति संस्त्य, O इति चमत्कृत्य  
कथं भुज्जो ई, S राज्ञो च' सविवादमा-  
लो, TU देवो etc.

मेरवानन्दः । सुदुदरं भुञ्जो सि<sup>15</sup> । जदो कप्पूरमञ्जरीए घणसारमञ्जरि सि  
यामन्तरं<sup>16</sup> ।

राजा । कर्मादाय<sup>17</sup> ।

जे कएटा तिमिसमुद्धफलाय सन्ति

जे केअईकुसुमगन्धदलावलीसु ।

फंसेण गूण तुह मन्त्र सरीरदिखा

ते सुन्दरीअ बहला पुलअङ्कुराली ॥ २१ ॥

विवृणक्तः । भो वअस्स भामरीओ दिज्जन्तु हुदवहे लाआमीक्खो क-  
रीअदु<sup>1</sup> ।

20<sup>15</sup> B omits मेर, O मेर तस्य भावमुप-  
लभ्य विवृणक्तं प्रति, S reads मेर चच्छे  
यदिसिद्ध, and then follows a lacuna  
which a second hand has filled  
out as in U, TU मेर । चच्छे किं गु  
यदिसिद्धादं विभ पुलोयसि (T विलोय-  
सि) — SU omit सुदु-सि. — B  
सुदुदरं, W उज्जन्धाम सुदुदरं, N तुभ  
सुदुदुतरं, T सुदुभरं — P भल्लो,  
N भीलो, T भता. — W ससि,  
T सत्.

20<sup>16</sup> C जादं, T जदो. — SU कप्पूरमंजरी  
ति — BPSU घणसारमंजरीए, W  
मंजर, NO मंजरी, T omits — B  
इति. POSTU omit. — B नामधेय-  
तरं, P किमंतरं, W क्षरं नामंतरं, STU  
यामतरं धवं.

20<sup>17</sup> ST add स्वगतं.

21 B केअइतिउसस कंटया ते सुंदरीए करफं-  
रोमावावलीणिजिज्जा पुव

21<sup>1</sup> P जे क वि घालतिसस फले वसति. W

जे के वि ते तिउसमुद्धफलेसु हंति. N  
तिउसमुद्धफले य सति, O तिउसमुद्ध-  
लाय होति, S तिमिसद्धफलाय

21<sup>1</sup> P जे, N ते — PWN गधवदा, O  
गुद्धवदावलेसु, SU लोए

21<sup>1</sup> ST घसेण — P वृह तुह मनुसरीरजाया,  
W वृण तुह मन्त्र सरीरतुला, N तुद्रह  
पुण मन्त्र सरीरतुला, O गूणमिह मन्त्र  
सरीरभोमस, STU ताण तथ (T वृह)  
मन्त्र सरीरदिखा

21<sup>4</sup> T दे — PNO सुदरीए — P वसुपुल-  
यंकुराह, W वसुलं पुलअङ्कुराली, NSTU  
अधना (NT व) पुलअङ्कुराली, O पुलभ  
अधला यत्ता

21<sup>1</sup> B भो वयस । ता भामरीउ दिज्जउ । हु-  
दवहे ताजा विप्यउ, P वामरियाउ दि-  
ज्जंतु हुयासे लज्जामोवकं कोरदु W भो  
वयस भामरीउ दिज्जंतु हुदवहे नाजा  
जिपिज्जंतु. N भो वअस्स प्यज्जतिअहु-  
अवहममरीओ दिज्जदु हुअवहे जलाज-

राजा सर्वं तथैव नाटयति<sup>१</sup> । नायिका सलज्जा तिष्ठति<sup>२</sup> । राजा विवाहं निर्वर्त्य सोत्साहं यथाहं सर्वान्धमभ्यर्च्य चक्रवर्ती भूत्वा आसां चक्रो<sup>३</sup> ।

नेपथ्ये<sup>४</sup>

लोकौ क्रियपदं, O भो वधस्व भामरिणी दिव्यं तु वहुलाजं लोको विष्णुः, S वधस्व पञ्जलिपुत्रं वधस्व आहुतीं दिव्यं । (lacuna) क्वी । तुवरिमपदं दिव्यं भमरीणी, TU वधस्व पञ्जलिपुत्रं (U) वधस्व वधस्व आहुतीं दिव्यं (T) वधस्व वधस्व आहुतीं दिव्यं । तुवरिमपदं करोमदु सलज्जा परिष्कृतौ

21<sup>२</sup>—B भामर्या नाटयति । नायिका भूमेन व्यावृत्तमुखी । राज्ञो हपरिवारा निःक्रांता, P भामर्या नाटयति । नायिका भूमेन विमुखी । राज्ञो परिवारा निःक्रांता । राजा सर्वं करोति विवाहं निवर्त्य सोत्साहं सलज्जापि यथाहमभ्यर्च्य चक्रवर्त्यं च चक्रवर्ती भूत्वा तथा सह आसां चक्रो सहर्षी, W भामर्या नाटयति नायिका भूमेन व्यावृत्तमुखी । राज्ञो हपरिवारा निःक्रांता । सलज्जापि यथाहमभ्यर्च्य चक्रवर्त्यं च चक्रवर्ती भूत्वा तथा सह आसां चक्रो सहर्षी, W भामर्या नाटयति नायिका भूमेन व्यावृत्तमुखी । राज्ञो हपरिवारा निःक्रांता । सलज्जापि यथाहमभ्यर्च्य चक्रवर्त्यं च चक्रवर्ती भूत्वा तथा सह आसां चक्रो सहर्षी, W भामर्या नाटयति नायिका भूमेन व्यावृत्तमुखी । राज्ञो हपरिवारा निःक्रांता, O राजा तथा करोति, S इति परिष्कृतौ

21<sup>३</sup>—24 BPW omit — N भवति । विवाहं दक्षिण दिव्यं आचरिष्यते । राजा । दिव्यं । वधस्व गामयति ते दिव्यं । विदुः । मुनिपुत्रो न नान्ति । भवति । महाराज किं ते पुण्यं वि विभं कुणोमि । राजा जोईस्वर किं भवति विभं वदति end of the ms The trans-

lation adds यतः कुंतलेन्यस्तुताकरस्-  
शेकारसौख्यशिलोकतः स्वर्गः । पाल-  
यामि वधुधातनराज्यं चक्रवर्तिपदवीमयो-  
यम् । तथाप्येतद्वत्तु तावत् । शायं न-  
वदु सज्जनानां सकलौ वर्गः खलानां पु-  
नर्नित्यं विद्वतां भवतु ब्राह्मण्यवनः सदा-  
शीः सर्वदा । येषो मृच्छु सचित्तमपि स-  
तिलं सत्योचितं भूतने लोको लोभपरा-  
दमुखो नृदिषत् धर्मं मति विभक्तं —  
O भवति राजानं प्रति किं ते भूयो प्रियमु-  
पकरोमि राजा भवत्वं तुह प्यसदेव महा-  
लद्वा राज्ञो परिणेतुं महाराजो सलज्जापि य-  
थारत्नं नेपथ्ये वेतानिकः पठति सुहृदिष-  
धो भोदु विवाहमहस्यो देवस्व तदा न  
मभयमिदं रत्नं सा वासुदेवं व लको हर-  
मिव गिरिपुत्रो सतिनाहं यत्ना सुहृदु  
सह न सं चक्रवर्ती यद्वदं विरिचि कि-  
द्वयं सामरज्यं वीर्यं राजा विवाहं  
निर्वर्त्य योगिनं प्रति तथा वि वदं भोदु  
भरदवभगं २ । शिवं वदु सज्जनानां  
मननो वगो खलानां पुण्यं शिवं वि-  
वदु भोदु वंभगजगो सलज्जापि सल-  
दा । मेरो मंचदु संचितं पि सनिनं  
स्वस्वपि भूयने नोको नोदपामुनो न-  
द्विहं धर्मं मति पावत् दुस्त्वमापि-  
त्य स्वाभिस्त्वच्छरणार्थिद्वयतः नृगण-  
संजीविनी तथा पंचशरप्रिया ननु भया  
कर्पूरमज्यर्च्य तन्नाभेन च चक्रवर्तिपदवीं  
लोके समासादिता किं किं नेह करोति  
इति महतां संदर्शनं अस्तु

वैतालिकाः । सुहाअ भोदु विवाहमहूसवी देवस्स' ।

जं मुहं तिमिसं णवं च पणसं जे पारिभइहुमा  
जे दण्डा कमलाण किं च कुसुमं जं केअईसंभवं ।

सङ्के तुज्झ कलेवरे गुणगणं लहं बला तारिसा  
रोमञ्चा फुडफुट्टकालअमिसा मेहन्ति णिचुल्लसा ॥ २२ ॥

मेवालन्दः । अणं किं दे पिअं करीअदु' ।

रत्ना । इदो वि परं किं पिअं' । जदो' ।

देवी रोसकसाअमाणसवई णो होइ सावन्नए  
लङ्का पुणससङ्कमण्डलमुही सिङ्गारसंजीविणी ।

संजाआ अवि चङ्कवट्टिपअवी किं अण्णमन्भत्थणं  
सबं तुज्झ अणुग्गहेण भरिअं जं माणुसे लब्भइ ॥ २३ ॥

तथा वि इदं भोदु' ।

भरतवाक्यम्<sup>३</sup>

21<sup>a</sup> T वैतालिकयोरेकः — SU सुहो. —  
Mes होदु — After देवस्स T adds  
सुहोवणदसभनमहो सुमंढनविरदसोत्ति-  
वाअणम्मणुणनिददहदिसावन्न विवाहसवी  
सउत्ती

22<sup>a</sup> T अ सुतथ तिणीस — TU अ — S  
दे पारिभइ (laoua)

22<sup>b</sup> S जो दंडो

22<sup>c</sup> T संते तुज्झ करस्स तं, SU कलेवरे —  
T लण्ण — K सगे तव करस्स यत्त गु-  
णगणं मण्णुफत्तास्ताइया

22<sup>d</sup> SU रोमंछण्डुहं T रोमचे फुट्टपुट्ट — TU  
मेहन्ति — K रोमाचेरितकंठकमिषात्त  
मेहन्ति निण्णोअल्लसाः

22<sup>1</sup> SU पिअं ते (U दे). — T करिअदु

22<sup>2</sup> S इदो परं किं पिअं. — TU किं अण  
वि

22<sup>3</sup> SU omit, T जदो

23 S omits

23<sup>a</sup> T चङ्कवट्टो. — TU चदवो — T अ-  
लसकभलं

23<sup>d</sup> TU भरिदं — TU लंभइ. K लभ्यते

23 S तथापिदमस्तु — T मेर । तहि. U  
तह — T यदं — TU होदु



अणुदिअहं विफुरन्तो मणीसिजणसअलगुणविणासअरो  
रित्तत्तणदावग्गी विरमञ कमलाकडक्खवरिसेण ॥ २४ ॥

इति निष्क्रान्ताः सर्वे<sup>1</sup> ।

चतुर्थं जवनिकान्तरम्<sup>2</sup> ।

24<sup>1</sup> TU भणुपमगुणं कर्हेणं परिमलमहिमं सुहेसु  
विभरन्ति (T विभरदि) कपूरमंजरीमं ति-  
मुवणलित्तमं पुणो जलद. — K as S. —  
S 'दिभस विष्णु'. — T adds राजा कपू-  
रमंजरी इत्ये मञ्जरीया कौतुकागारं विवेच.

24<sup>1</sup> BS omit; O इति परिमल निष्क्रान्ताः  
सर्वे.

24<sup>2</sup> B इति चतुर्थं, STU इति चतुर्थं. — P  
WSU यव.



**PART II**

**GLOSSARIAL INDEX**

**TO THE**

**KARPŪRA-MĀÑJARĪ**

**BY**

**STEN KONOW**

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## GLOSSARIAL INDEX

Abbreviations.—*ts* = tatsama — *H.* = Hemacandra's Grammatik der Prakritsprachen (Siddhahemacandram, Adhyāya VIII) mit kritischen und erläuternden Anmerkungen herausgegeben von Richard Fischel Theil I. II. Halle, 1877, 1880 — *HD* = The Deśanāmamālā of Hemacandra. Edited with critical notes, a glossary, and a historical introduction, by R. Fischel and G. Bühler Part I. Bombay, 1880 (Bombay Sanskrit Series, No. XVII).

**अ** *after anusvāra च [च] and.* a, i. 1<sup>1</sup>, 3<sup>1</sup>, 5<sup>1</sup>, 12<sup>1</sup>, 17<sup>1</sup>, 20<sup>1</sup>, 22<sup>1</sup>, 23<sup>1</sup>, 26<sup>1</sup>, 33<sup>1</sup>, 34<sup>1</sup>, 35<sup>1</sup>; ii. 4<sup>1</sup>, 5<sup>1</sup>, 6<sup>1</sup>, 9<sup>1</sup>, 11<sup>1</sup>, 15<sup>1</sup>, 23<sup>1</sup>, 27<sup>1</sup>, 1, 28<sup>1</sup>, 30<sup>1</sup>, 31<sup>1</sup>, 40<sup>1</sup>, 46<sup>1</sup>, 50<sup>1</sup>, iii. 1<sup>1</sup>, 3<sup>1</sup>, 4<sup>1</sup>, 5<sup>1</sup>, 6<sup>1</sup>, 8<sup>1</sup>, 13<sup>1</sup>, 14<sup>1</sup>, 15<sup>1</sup>, 17<sup>1</sup>, 18<sup>1</sup>, 20<sup>1</sup>, 21<sup>1</sup>, 22<sup>1</sup>, 25<sup>1</sup>, 27<sup>1</sup>, 31<sup>1</sup>, 32<sup>1</sup>; iv. 2<sup>1</sup>, 6<sup>1</sup>, 9<sup>1</sup>, 10<sup>1</sup>, 18<sup>1</sup>, 19<sup>1</sup>, 20<sup>1</sup>, 21<sup>1</sup>, 22<sup>1</sup>, 23<sup>1</sup>, 24<sup>1</sup>, 29<sup>1</sup>, 35<sup>1</sup>, ii. 6<sup>1</sup>, 10<sup>1</sup>, 23<sup>1</sup>, 24<sup>1</sup>, 29<sup>1</sup>, 47<sup>1</sup>, iii. 3<sup>1</sup>, 5<sup>1</sup>, 12<sup>1</sup>, 18<sup>1</sup>, 19<sup>1</sup>, 20<sup>1</sup>; iv. 3<sup>1</sup>, 18<sup>1</sup>, 19<sup>1</sup>, 19<sup>1</sup>, 22<sup>1</sup>.

**अं** *see दन्त.*

**अह** [अहि] *a vocative particle, O, pri-  
thee,* ii. 6<sup>1</sup>.

**अहदीह** [अतिदीह] *very long,* i. 21<sup>1</sup>.

**अय** [अये] *a vocative particle, O, ah,* i. 5<sup>1</sup>; iv. 19<sup>1</sup>, 23<sup>1</sup>.

**अंश** *ts a shoulder,* iv. 12<sup>1</sup>.

**अमुग** [अंमुक] *a garment, cloth,* i. 28<sup>1</sup>; iv. 4<sup>1</sup>, 10<sup>1</sup>.

**अंश** [अंश] *a foot,* ii. 47<sup>1</sup>.

**अककुण** [अ] *without bracelets,* iii. 26<sup>1</sup>

**अकण्ड** [अकण्ड] *unexpected, sudden,* iv. 18<sup>1</sup>.

**अकथित** *untold, see कथ.*

**अकलित** *not performed; see कल*

**अकालजलद** *ts. name of a man,* i. 18<sup>1</sup>.

**अकुङ्कुम** *ts. without saffron,* iii. 26<sup>1</sup>.

**अकुण्डल** *ts. without earrings,* iii. 26<sup>1</sup>.

**अक्षर** [अक्षर] *a letter,* i. 20<sup>1</sup>, ii. 1<sup>1</sup>, 8<sup>1</sup>, 10<sup>1</sup>.

**अक्षर** *ts. unbroken, whole, entire,* iv. 3<sup>1</sup>.

**अक्षयिद** [अक्ष] *unbroken,* i. 16<sup>1</sup>.

**अगुड** *ts. also,* iii. 14<sup>1</sup>, 27<sup>1</sup>.

**अग** [अग] *first, foremost; front, fore-  
most point,* i. 16<sup>1</sup>, 26<sup>1</sup>; ii. 6<sup>1</sup>, 14<sup>1</sup>, 20<sup>1</sup>, 43<sup>1</sup>.

**अग्राह्य** [अग्रह] *forepart of the hand  
or arm,* i. 4<sup>1</sup>.

**अग्निमरिजा** [अग्निमरिजा] *arranging of  
the sacred fire,* iv. 20<sup>1</sup>.

अग्निस [अग्निम] *first*, i. 29b.

अग्न्य [अग्न्य] a respectful offering, i. 4d.

अथर्विष *not performed*, see चद.

सङ्क ts. *act of a drama*, i. 8<sup>b</sup>.

अङ्कुर ts. a sprout, shoot, blade, iv. 21d.

सङ्ग ts a body, lamb, 1. 13<sup>b</sup>, 14<sup>2</sup>, 20<sup>15, 16</sup>, 31.

33<sup>a</sup>, 11. 10<sup>c</sup>, 12<sup>a</sup>, 28<sup>b, c</sup>, 36<sup>a</sup>, 41<sup>a</sup>, 42<sup>b</sup>.

III. 8<sup>a</sup>, 17<sup>c</sup>, 19<sup>a</sup>, 24<sup>b</sup>, 33<sup>a</sup>, IV 7<sup>b</sup>, 13<sup>b</sup>.

भङ्गण [न] *a place, courtyard*, II. 47d;

iii. 20<sup>15</sup>, iv. 11<sup>b</sup>.

महिला [‘ना] *a woman, female*, L. 14<sup>1</sup>, 25<sup>2</sup>;

36<sup>d</sup>; iii. 16<sup>d</sup>.

अङ्गुलि ts. *a finger*, l. 36c.

भचन्त्या [न] without sandal, iii. 26.

अव्यभुद [अत्यद्भुत] *very wonderful, super-natural*, L. 21<sup>b</sup>.

अव्ययम् [अत्ययम्] *exceedingly inferior*, 1.  
20'

अधुत्तम [अत्युत्तम] *exceedingly superior*,  
 1. 20<sup>4</sup>.

मण्ड ts. *clear, 'transparent*, in 4b.

अस्मरित [आश्चर्य] *marvellous, wonderful,*  
a wonder, 1 24<sup>5</sup>, 25<sup>13</sup>; II. 42<sup>b</sup>,  
III. 3<sup>12</sup>.

अक्षि [अक्षि] *eye*, i. 16<sup>3</sup>; ii. 3<sup>3</sup>, 27<sup>a</sup>, 41<sup>c</sup>;  
iv. 1<sup>b</sup>.

संज्ञायां *not produced*, see संज्ञ.

अवका [अव] *to-day*, i. 20<sup>34</sup>, 84<sup>25</sup>; ii. 1<sup>3</sup>,  
6<sup>14</sup>, 2<sup>3</sup>, 29<sup>5</sup>; iii. 8<sup>4</sup>, 7, 20<sup>3</sup>, 24<sup>5</sup>; iv.  
9<sup>18</sup>, 18<sup>23</sup>, 19<sup>2</sup>, 2.

अवल [आर्य] an honorable man, master,  
i. 12<sup>3</sup>, 20<sup>5</sup>, 21, 3<sup>5</sup>, 34<sup>1</sup>; ii. 6<sup>7</sup>; iv. 20<sup>5</sup>.

सहजसुत [भार्यपुत्र] *honorific designation of the husband*, i. 19<sup>s</sup>, 34<sup>ss</sup>; iv. 20<sup>s</sup>.

अध्यक्ष [अध्यक्ष] superintendent, head  
ajhakkhikidāo, iv 9<sup>12</sup>

मञ्जल ts. *border, end, skirt*, 1 26<sup>c</sup>, 27<sup>b</sup>;  
iii. 3<sup>c</sup>, 22<sup>a</sup>.

अञ्जण [न] *collyrium*, i. 20<sup>36</sup>, 26<sup>3</sup>: II 19<sup>3</sup>

अज्जसि ६२४ वलज्जसि.

\*भण see सुरभण.

अण्ड [अन] *Gyrd*, i. 2<sup>b</sup>, 33<sup>d</sup>; ii. 6<sup>d</sup>.

**भयङ्गकेली** [भन°] *name of a woman, iv 9<sup>11</sup>.*

भयाङ्गलेखा [भनङ्गलेखा] *name of a woman,*  
17. 9<sup>9</sup>

अण्णसेणा [अनण्णसेना] *name of a woman,*  
iv. 9<sup>s</sup>.

अथान्तर [अन०] without interval, immediately adjoining, L 12<sup>s</sup>: IV 18<sup>11</sup>.

अंशिल [अनिल] *wind*, i. 16<sup>4</sup>, 17<sup>4</sup>, 20<sup>c</sup>, iii  
20<sup>b</sup>.

अयाकार [अन<sup>१</sup>] *resembling*, III. 25<sup>c</sup>, 28<sup>d</sup>.

अथान्तरात् [अन्यद्] *favor*, 17. 23<sup>d</sup>.

अव्यायस्य [अनुनय] conciliation, l. 20<sup>13</sup>.

अणद्विभह[अनद्विवसम] day after day, 17.24.

अनुबन्ध [अनु] continuity, sequence, III.  
25\*

स्याराक्ष [अनरागा] love, III. 12<sup>1</sup>.

अनुसार [अनु] conformity to, ii 31<sup>b</sup>.

अथ [अन्य] other anno, i. 20<sup>3a</sup>; n. 6<sup>a</sup>,  
29<sup>1a</sup> 12, iv 18<sup>3a</sup>. anne, i. 4<sup>a</sup> an-  
nam, i. 18<sup>a</sup>, 20<sup>a</sup>. 31; ii 6<sup>2a</sup>, 22, iii  
13<sup>a</sup>, 14<sup>a</sup>, 16<sup>a</sup>. 2, iv. 22<sup>a</sup>, 23<sup>a</sup>. appam-  
ca, moreover, i. 18<sup>a</sup>, 20<sup>31</sup>. anne-  
pa, i. 27<sup>a</sup>, iii 19<sup>a</sup> anne, iv. 2<sup>a</sup>.  
anne, iv. 13<sup>a</sup>, 15<sup>a</sup>, 17<sup>a</sup>. appanam,  
i. 1<sup>b</sup>.

\*अय्य [कय्य] *ear*, see आ[अय्य].

अन्तोऽन्तः [अन्तोऽन्तः] *each other*, in 9<sup>2</sup>, iv. 10<sup>b</sup>.

अत- [आत्मन्] *self, oneself*. appE, 1. 8<sup>1</sup>.  
attānaam, iii. 4<sup>1</sup>, 8<sup>1</sup>. attapo, ii.  
10<sup>a</sup>; iii. 20<sup>b</sup>.

अत्य [अर्थ] *object, meaning*, i 8<sup>a</sup>, 20<sup>7</sup>, 8.  
 अत्याचल [अस्ता] *the western mountain behind which the sun is supposed to set*, ii 50<sup>d</sup>.  
 अत्याखो [आस्यानो] *an assembly-room*, ii. 3<sup>a</sup>.  
 अदह *that, yonder*. amunā, i. 26<sup>d</sup>  
 अदिषिण्य [अतिनिपुण] *very clever*, ii. 29<sup>10</sup>.  
 अदिसतावि- [अतिसतापिन्] *very burning, hot*, ii 41<sup>a</sup>.  
 अदिसिचिर [अतिविचिर] *very cold*, ii. 41<sup>b</sup>.  
 अह [आर्द्र] *wet, moist*, ii. 11<sup>a</sup>.  
 अर्ध [अर्थ] *half, half portion, side*, i. 25<sup>b</sup>, 28, ii. 42<sup>11</sup>.  
 अर्धरातोहर [अर्धरातोन्मर] *Giva as half female*, i 28<sup>1</sup>.  
 अर्धराह [अर्थनिद्र] *half asleep*, ii. 50<sup>a</sup>.  
 अथ [अथ] *now, then*, ii. 11<sup>a</sup>. adha iñ [aṭha kiñ], *what else, yes, certainly*, i. 4<sup>27</sup>, 21<sup>a</sup>; iv. 19<sup>15</sup>. adha vā [aṭha vā] *or, or rather*, i. 18<sup>10</sup>, 30<sup>a</sup>. Cp अह.  
 अन्तर ts. *end*, i. 14<sup>d</sup>; iii. 2<sup>b</sup>; iv. 9<sup>a</sup>, 9, 10, 11.  
 अन्तर ts. *interior; interval; different, another*, i. 7<sup>b</sup>, 12<sup>a</sup>, 28<sup>a</sup>, 4, 34<sup>24</sup>, 35<sup>b</sup>; ii. 1<sup>a</sup>, iii. 3<sup>b</sup>; iv. 18<sup>27</sup>, 19<sup>a</sup>, 20<sup>15</sup>.  
 अन्तरिद [न्त] *gone within, hidden*, ii. 43<sup>2</sup>, 11.  
 अन्तरेण ts. *without, except*, i. 34<sup>17</sup>, 10; iv 18<sup>22</sup>.  
 अन्तरेर [न्त] *inner apartments, harem*, i 34<sup>20</sup>; ii. 11<sup>a</sup>, iv. 9<sup>13</sup>.  
 अन्तो [अन्तर] *internally, within*, iii. 10<sup>b</sup>, 12<sup>a</sup>.  
 \*अन्ध [अन्ध] *the moon*. muhaanda, ii. 17<sup>b</sup>.  
 अन्दोल- *to swing, wave, shake*. andolia, i. 17<sup>a</sup>. andohda, i. 16<sup>a</sup>.

अन्दोलण [न्] *swinging*, ii 35<sup>a</sup>, 37<sup>b</sup>.  
 अन्धभार [न्] *darkness*, iii. 22<sup>a</sup>.  
 अपुख [अपूर्व] *not having existed before, quite new, wonderful*, i. 25<sup>a</sup>, 34<sup>25</sup>.  
 अप- *see अत-*.  
 अवता ts. *a woman*, i. 15<sup>a</sup>; iv. 7<sup>d</sup>.  
 अवभाषण [अभ्यर्षण] *request*, iv. 23<sup>a</sup>.  
 अव्युत्त [अद्भुत] *wonder*, i. 26<sup>a</sup>.  
 अव्युत्ताण [अभ्युत्थान] *rising from a seat in honor of*, iii. 20<sup>23</sup>.  
 अव्युत्ता *see अदह*.  
 अव्योहण [न्] *not bewildering*, iii. 26<sup>a</sup>.  
 अव्युत्ता *water*, iii. 4<sup>a</sup>.  
 अव्युत्ते H. 4. 284. *a particle expressing joy*, i. 34<sup>24</sup>.  
 अव्यो H. 2. 298. *a particle expressing surprise*, iii. 20<sup>15</sup>.  
 अव्युत्तरि [अस्मादृष] *like me*, iv 2<sup>a</sup>.  
 \*अर [कर] *causing, performing*, i. 15<sup>b</sup>, 34<sup>23</sup>; ii. 28<sup>d</sup>, iv. 24<sup>a</sup>.  
 अर्च *to honor, praise*. accemi, iii. 22<sup>a</sup>. accido, i. 34<sup>23</sup>. accida, ii. 6<sup>22</sup>, 22.  
 अलल [न्] *a curl, lock of hair*, i. 26<sup>a</sup>; ii. 20<sup>a</sup>.  
 अल्लकार ts. *decoration, ornament*, i. 31<sup>a</sup>; ii. 24<sup>a</sup>.  
 अल्लिज, \*किद *see क-*.  
 अवलव [न्] *a limb*, i. 33<sup>a</sup>; ii. 48<sup>a</sup>.  
 अवलव *see तृ + अव*.  
 अवलव्या [व्या] *state, condition*, ii. 8<sup>a</sup>, 9<sup>1</sup>.  
 अवलवरेदि *see तृ + अव*.  
 अवल्लिस्सुन्दरी ts. *name of the wife of Rājacekhara*, i. 11<sup>b</sup>.  
 अवल [अवर] *another*, iv. 12<sup>a</sup>, 18<sup>a</sup>.  
 अवराहद [अवराजित] *name of a poet*, i. 8<sup>a</sup>.

अवसर ts. *occasion, turn*, ii. 0<sup>5</sup>, 47<sup>4</sup>; iii. 26<sup>3</sup>.

अवसाय [अ] *stopping, end*, iv. 10<sup>4</sup>.

अवस्ये [अवस्य] *necessarily*, iv. 18<sup>14</sup>.

अवि [अवि] *and, also; though*, i. 1<sup>1</sup>, 3<sup>1</sup>, 17<sup>1</sup>, 22<sup>1</sup>, 26<sup>1</sup>, 33<sup>1</sup>; ii. 4<sup>1</sup>, 5<sup>2</sup>, 27<sup>1</sup>, 29<sup>2</sup>; 30<sup>1</sup>, 31<sup>1</sup>; iii. 1<sup>1</sup>, 6<sup>1</sup>, 8<sup>1</sup>, 13<sup>1</sup>, 14<sup>1</sup>, 15<sup>1</sup>, 21<sup>1</sup>, 25<sup>1</sup>, 27<sup>1</sup>, 32<sup>1</sup>; iv. 6<sup>1</sup>, 9<sup>1</sup>, 19<sup>25</sup>, 23<sup>2</sup>.

अविशीर्ष [अवि] *immodest, insolent*, iii. 8<sup>1</sup>.

अव to be. mhi, i. 29<sup>4</sup>; ii. 28<sup>2</sup>; iii. 3<sup>1</sup>, 4<sup>1</sup>, 11<sup>1</sup>, 12<sup>1</sup>; iv. 19<sup>17</sup>, 20<sup>11</sup>. si, ii. 6<sup>13</sup>, 11<sup>1</sup>; iii. 22<sup>4</sup>; iv. 2<sup>3</sup>, 20<sup>15</sup>. at-thi, i. 25<sup>4</sup>, 34<sup>3</sup>; iii. 9<sup>1</sup>, 13<sup>1</sup>, 14<sup>1</sup>, 16<sup>2</sup>; iv. 9<sup>2</sup>, 18<sup>12</sup>. santi, iv. 21<sup>4</sup>. kasi, i. 18<sup>4</sup>.

अवुर ts. *a demon*, ii. 31<sup>1</sup>; iv. 19<sup>4</sup>.

अवोम [अवोम] *a tree with red flowers, Jonesia Acoka*, i. 20<sup>22</sup>; ii. 42<sup>21</sup>, 43<sup>1</sup>, 46<sup>1</sup>, 47<sup>2</sup>.

अवोखल [अवोखल] *not drying up, not withering up*, iii. 26<sup>2</sup>.

अव [अव] *then*, ii. 3<sup>4</sup>. Cp. अव.

अवह I. aham, i. 13<sup>1</sup>, 16<sup>1</sup>, 18<sup>1</sup>, 20<sup>14</sup>, 20<sup>15</sup>, 41<sup>1</sup>, 34<sup>15</sup>, 30<sup>22</sup>; ii. 6<sup>1</sup>, 28<sup>1</sup>, 32<sup>1</sup>, 41<sup>1</sup>; iii. 3<sup>15</sup>, 16<sup>1</sup>, 4<sup>1</sup>, 34<sup>1</sup>; iv. 7<sup>1</sup>, 18<sup>24</sup>. ham, iii. 7<sup>4</sup>. mam, i. 20<sup>15</sup>, 28<sup>1</sup>, 32<sup>1</sup>, 34<sup>22</sup>, 33<sup>1</sup>; ii. 1<sup>4</sup>; iii. 3<sup>1</sup>, 20<sup>17</sup>, 34<sup>1</sup>. mas, i. 25<sup>1</sup>, 34<sup>25</sup>; ii. 6<sup>14</sup>, 8<sup>1</sup>, 24<sup>1</sup>; iii. 3<sup>1</sup>; iv. 18<sup>1</sup>. majjha, i. 16<sup>1</sup>; ii. 40<sup>2</sup>; iii. 23<sup>1</sup>; iv. 21<sup>1</sup>. mama, iii. 4<sup>1</sup>. mahā, i. 18<sup>1</sup>, 19<sup>1</sup>, 20<sup>2</sup>, 25<sup>4</sup>, 30<sup>4</sup>, 34<sup>10</sup>; ii. 3<sup>1</sup>, 6<sup>2</sup>, 8<sup>1</sup>, 9<sup>1</sup>, 29<sup>12</sup>, 21<sup>1</sup>, 42<sup>11</sup>; iii. 24<sup>1</sup>; iv. 19<sup>25</sup>. me, i. 18<sup>1</sup>, 20<sup>22</sup>, 22<sup>1</sup>, 34<sup>1</sup>, 12<sup>1</sup>; iii. 2<sup>1</sup>, 3<sup>1</sup>, 16<sup>1</sup>, 20<sup>4</sup>; iv. 2<sup>10</sup>. amha, i. 16<sup>1</sup>, 34<sup>22</sup>, 36<sup>1</sup>. amhānam, i. 4<sup>1</sup>, 19<sup>1</sup>, 20<sup>22</sup>. no, i. 1<sup>1</sup>.

अवह ts. *a particle implying sorrow or surprise, alas*, i. 25<sup>12</sup>; ii. 42<sup>1</sup>.

अविष्ण [अविष्ण] *acting, gesticulation*, iv. 15<sup>1</sup>.

अविष्णव [अविष्णव] *new, original*, iii. 31<sup>1</sup>.

अविदेवता [अविदेवता] *presiding deity*, ii. 48<sup>1</sup>.

अविष्णव [अविष्णव] *intention*, ii. 48<sup>1</sup>; iii. 8<sup>1</sup>.

अविष [अविष] *a kang*, i. 12<sup>1</sup>; iii. 5<sup>1</sup>.

अवो ts. *a particle expressing surprise*, i. 29<sup>1</sup>; ii. 29<sup>21</sup>, 42<sup>2</sup>; iii. 4<sup>1</sup>, 31<sup>1</sup>; iv. 0<sup>1</sup>, 9<sup>12</sup>, 19<sup>22</sup>.

अवोमुख [अवोमुख] *having the face downwards*, ii. 13<sup>1</sup>.

अ [अव] *a particle expressing pain or anger*, i. 18<sup>1</sup>, 20<sup>23</sup>; iv. 2<sup>1</sup>.

अ prep. to, until, iv. 4<sup>1</sup>. kannaṁ [akarṇam] *up to the ear*, ii. 6<sup>4</sup>. amulāṁ, *to the ground*, i. 4<sup>1</sup>.

अमरिण see अम.

अमरदल [अमरदल] *a sanctuary, altar*, iv. 18<sup>22</sup>.

अमर [अमर] *attention, care*, i. 13<sup>1</sup>.

अमर [अमर] see कुरुमर.

अमरम [अमरम] HD. I. 75. *impatience, longing*, ii. 10<sup>1</sup>.

अम [अम] *first; beginning with*, i. 1<sup>1</sup>; iii. 10<sup>1</sup>.

अमर [अमर] *weapon*, iii. 26<sup>1</sup>.

अमरम [अम] *coming, return*, iv. 19<sup>25</sup>.

अमर ts. *show, display*, ii. 24<sup>1</sup>, 32<sup>1</sup>, 47<sup>1</sup>; iii. 12<sup>1</sup>.

अमरम H. 2. 159. *ostentatious, imposing*, ii. 31<sup>1</sup>.

अमर H. 2. 138. *applied*, iv. 9<sup>1</sup>.

आवाय [°म] *mouth, face*, ii. 1<sup>c</sup>, 30<sup>a</sup>; iii. 3<sup>a</sup>, 16<sup>a</sup>.

आवान्दय [°नन्दन] *pleasing, delighting*, iii. 28<sup>b</sup>.

आववेदि *see* आ + आ.

आया [°ज्ञा] *an order, command*, i. 18<sup>d</sup>.

आतङ्ग *ts. disease, pain*, iv. 7<sup>d</sup>.

आदेश [°ज्ञ] *an order, command*, ii. 42<sup>27, 28</sup>.

आप + प्र *to get, obtain, arrive*. patto, i. 13<sup>d</sup>; iii. 4<sup>b</sup>. patta, i. 20<sup>b</sup>; ii. 28<sup>c</sup>. pattammi, i. 35<sup>b</sup>.

+ सम् *to complete, to arrive, come*. samatta, ii. 44<sup>d</sup>.

आरम्भ *ts. beginning*, i. 12<sup>a</sup>.

आलवाल *ts. a basin or trench for water round the root of a tree*, i. 34<sup>23</sup>.

आलिङ्ग्य [°न्] *embracing*, ii. 1<sup>c</sup>, 43<sup>a</sup>, 44<sup>b</sup>.

आली *ts. row, series*, ii. 11<sup>c</sup>; iv. 21<sup>d</sup>.

आल्लो *ts. line, row, range*, i. 4<sup>a</sup>, 20<sup>b, a, 25</sup>; ii. 16<sup>a</sup>, 31<sup>a</sup>, 32<sup>c</sup>; iii. 26<sup>d</sup>; iv. 2<sup>10</sup>, 21<sup>b</sup>.

आलिल *ts. turbid, greasy*, i. 18<sup>a</sup>.

आवेश [°न्] *entering into, devotedness, passion*, ii. 1<sup>a</sup>.

आशय [°न्] *a seat*, i. 21<sup>a</sup>, 24<sup>a</sup>, 34<sup>a</sup>; iv. 19<sup>23</sup>.

आसय [°न्] *a hermitage*, i. 17<sup>a</sup>.

आशा [°वा] *hope*, ii. 9<sup>d</sup>.

आशरण [आश°] *an ornament*, i. 20<sup>28</sup>, 28<sup>a</sup>; iv. 10<sup>a</sup>, 14<sup>b</sup>, 19<sup>14</sup>.

आशा [°आ] *light, appearance*, ii. 41<sup>b</sup>.

आहायन [°आहय] *a proverb*, iv. 20<sup>a</sup>.

इ *to go*. ei, iii. 10<sup>b</sup>. edu, ii. 0<sup>a</sup>.

+ आ *to come*. edi, iv. 19<sup>a</sup>. enti, i. 15<sup>d</sup>. ehi, i. 12<sup>a</sup>, 34<sup>a, 23</sup>; iii. 20<sup>a</sup>. enti, ii. 31<sup>d</sup>.

इ [किम्] *see* अथ इ.

इअ [इति] *H. l. 91. thus*, i. 9<sup>b</sup>; ii. 22<sup>a</sup>, 40<sup>a</sup>.

इयं *see* इदम्

इत्य *ts. thus*, i. 18<sup>c</sup>, 33<sup>c</sup>; ii. 41<sup>c</sup>.

इदम् *thus, that*. aam, ii. 45<sup>2</sup>, iv. 18<sup>12</sup>.

iam, i. 4<sup>a</sup>, 26<sup>d</sup>, 35<sup>c</sup>; ii. 29<sup>15</sup>; iv. 18<sup>25</sup>, 19<sup>13, 14, 21, 23, 43</sup>. iam, ii. 27<sup>d</sup>; iii.

8<sup>a</sup>. idam, i. 24<sup>1</sup>; ii. 22<sup>1</sup>, 28<sup>1</sup>; iii. 20<sup>13</sup>;

iv. 2<sup>a</sup>, 19<sup>17, 27</sup>, 23<sup>1</sup>. imam, ii. 29<sup>c</sup>.

impa, i. 12<sup>a</sup>, 28<sup>a</sup>; iii. 19<sup>2</sup>, 34<sup>b, 9</sup>.

assa, i. 10<sup>a</sup>. imāe, i. 34<sup>a</sup>. imāe,

ii. 24<sup>c</sup>; iv. 20<sup>a</sup>. imāa, i. 28<sup>b</sup>. ime, i. 4<sup>d</sup>.

imā, iv. 14<sup>a</sup>. imāu, iv. 11<sup>a</sup>. imāo,

i. 34<sup>22</sup>. imāu, iv. 10<sup>b</sup>. imāpam,

i. 7<sup>b</sup>.

इतर [इतर] *another*, i. 4<sup>a</sup>.

इतो [इतस्] *hence. this way, further*, ii. 0<sup>a</sup>, 41<sup>a</sup>; iv. 10<sup>1</sup>, 22<sup>2</sup>.

इह [इह] *here*, i. 14<sup>3</sup>, 20<sup>27</sup>, 25<sup>7</sup>; ii. 29<sup>14</sup>, 41<sup>3</sup>, iv. 18<sup>23</sup>, 19<sup>a</sup>. *Cp.* इह

इन्दमाल [इन्दमाल] *jugglery*, iii. 20<sup>12, 21</sup>.

इन्दमाल *the same*, ii. 44<sup>1</sup>; iii. 12<sup>d</sup>.

इन्दोवर *ts. a blue lotus*, ii. 3<sup>a</sup>.

इन्दु *ts. the moon*, ii. 1<sup>c</sup>, 29<sup>d</sup>, 30<sup>d</sup>, 41<sup>b</sup>; iii. 1<sup>c</sup>, 32<sup>a</sup>.

इव *ts. like, as, as it were*, iii. 20<sup>b</sup>, 28<sup>a</sup>.

इव् *to wish*. icchāmi, i. 24<sup>a</sup>. icchāi, i. 11<sup>b</sup>. icchanti, ii. 28<sup>a</sup>. icchidā, i. 34<sup>25</sup>.

+ इनु *to search*. appesiadu, i. 20<sup>29</sup>. appesidut, iv. 19<sup>22</sup>.

+ प्र *to dismiss, send*. pesahi, i. 34<sup>23</sup>.

pesedu, iii. 34<sup>a</sup>. pesiam, ii. 7<sup>a</sup>.

pesida, ii. 6<sup>17</sup>. pesidā, iv. 9<sup>14</sup>,

18<sup>24</sup>.



इत्ता *ts. here, i. 7<sup>b</sup>; ii. 48<sup>a</sup>; iii. 18<sup>c</sup>, 16<sup>c</sup>, 17<sup>a</sup>; iv. 2<sup>a</sup>. Cp. इत्.*

ईत् + उय *to neglect, overlook, disregard. uvekkhiadi, iii. 20<sup>a</sup>.*

+ ष *to see. pakkhāmi, iii. 20<sup>10</sup>. pecca, i. 14<sup>a</sup>; iii. 32<sup>b</sup>, 34<sup>b</sup>; iv. 10<sup>b</sup>. pakkha, i. 18<sup>a</sup>; ii. 43<sup>b</sup>, 44<sup>1</sup>. pakkha-du, i. 16<sup>a</sup>. peccchantinam, ii. 30<sup>c</sup>. pekkhidavvāhi, iv. 9<sup>1a</sup>.*

ईदिस [इदिस] *fem. \*si, such, i. 18<sup>a</sup>, 20<sup>2a</sup>, 22, 34<sup>17</sup>, ii. 45<sup>1</sup>.*

ईस [ईसल] *slightly, iii. 23<sup>a</sup>. 181sa, i. 14<sup>b</sup>; iii. 4<sup>a</sup>. 181si<sup>a</sup>, ii. 1<sup>a</sup>.*

ईसर [इसर] *see सोईसर.*

ईसारीस [ईसारीस] *jealous anger, i. 4<sup>a</sup>.*

इ *ts. an expletive particle, iii. 18<sup>b</sup>, 14<sup>a</sup>.*

उगर [उर] *the belly, ii. 1<sup>b</sup>.*

उगर [उर] *noble, exalted, i. 19<sup>a</sup>.*

उग्र [उग्र] *fit, proper, i. 4<sup>a</sup>; ii. 10<sup>a</sup>; iv. 19<sup>a</sup>.*

उग्र [उग्र] *a heap, multitude, i. 19<sup>a</sup>; iv. 18<sup>a</sup>.*

उग्र H. 1. 58. *the same, iii. 1<sup>a</sup>.*

उग्र *to sprinkle, wet, moisten. ukkhiṣṣam, iv. 8<sup>a</sup>.*

उग्र *ts. high, elevated, ii. 31<sup>a</sup>.*

उग्र [उग्र] *a collection, heap, i. 28<sup>a</sup>; ii. 21<sup>a</sup>; iv. 10<sup>a</sup>.*

उग्रो [उग्रु] *withering, ii. 10<sup>a</sup>.*

उग्र [उग्र] *lap, interior, ii. 29<sup>a</sup>; iii. 27<sup>a</sup>.*

उग्र [उग्र] *bright, shining, beautiful, i. 34<sup>a</sup>, ii. 40<sup>a</sup>, 41<sup>a</sup>, iii. 4<sup>b</sup>, 27<sup>a</sup>.*

उग्र [उग्र] *pleasure-garden, park, ii. 6<sup>22</sup>, iii. 22<sup>1</sup>, iv. 18<sup>3a</sup>.*

उग्र [उग्र] *directly, straightforwardly, i. 20<sup>a</sup>, 22<sup>a</sup>.*

उग्रो [उग्रो] *light, lustre, iii. 24<sup>a</sup>, 16<sup>1</sup>.*

उग्र *a star. udusamaa, evening, i. 36<sup>b</sup>.*

उग्र [उग्र] *terrified, ii. 29<sup>b</sup>.*

उग्र [उग्र] *again, however, i. 4<sup>a</sup>, 16<sup>1</sup>, 6<sup>b</sup>, 16<sup>a</sup>, 20<sup>14</sup>, 25, 20, 41, 28<sup>a</sup>, 33<sup>b</sup>, 34<sup>22</sup>; ii. 1<sup>a</sup>, 6<sup>24</sup>, 8<sup>1</sup>, 10<sup>a</sup>, 24<sup>a</sup>, 29<sup>a</sup>, 32<sup>a</sup>, 41<sup>a</sup>, 42<sup>14</sup>, 43<sup>a</sup>, 11, 48<sup>a</sup>, 49<sup>a</sup>, iii. 8<sup>a</sup>, 9<sup>1</sup>, 16<sup>a</sup>, 38<sup>b</sup>, 34<sup>a</sup>; iv. 1<sup>b</sup>, 2<sup>a</sup>, 5<sup>1</sup>, 7<sup>1</sup>, 9<sup>12</sup>, 19<sup>1a</sup>.*

*Cp. पुगो.*

उग्र [उग्र] *high, elevated, iii. 16<sup>b</sup>.*

उग्र [उग्र] *hot, warm, ii. 11<sup>a</sup>.*

उग्र *ts. crest, chaplet, iii. 29<sup>a</sup>; iv. 7<sup>a</sup>.*

उग्र *ts. northern; accompanied with, consisting chiefly of, i. 18<sup>a</sup>; iv. 9<sup>11</sup>.*

उग्रगुणी [उग्रगुणी] *the 18th lunar mansion, preceding Hasta, which word means also hand, i. 20<sup>1a</sup>.*

उग्रगुणी [उग्रगुणी] *the 21st lunar mansion, preceding Gravana, which word means also ear, i. 20<sup>1a</sup>.*

उग्र [उग्र] *an upper garment, i. 34<sup>a</sup>; iv. 20<sup>12</sup>.*

उग्र [उग्र] *stretched out, concealed, i. 19<sup>a</sup>.*

उग्र [उग्र] *fear, terror, iii. 7<sup>b</sup>.*

उग्र [उग्र] *speech, expression, i. 8<sup>b</sup>, 20<sup>1</sup>, iii. 31<sup>1</sup>.*

उग्र *ts. lofty, high, tall, ii. 29<sup>12</sup>; iii. 7<sup>a</sup>.*

उग्र [उग्र] *raising, i. 18<sup>b</sup>.*

उग्र [उग्र] *place, region, ii. 42<sup>2a</sup>.*

उग्र [उग्र] *birth, origin, i. 34<sup>17</sup>.*

उग्र [उग्र] *a blue lotus, i. 34<sup>a</sup>; iv. 7<sup>a</sup>.*

उग्र *see च Caus*

उपकुल [उत्कु] *opened, swollen*, i. 20<sup>b</sup>.  
उत्किन्निर HD. 1. 127. *jem. \*ri, afflicted, dejected*, ii. 9<sup>c</sup>.

उत्कुण H. 4. 101. *emerging, rising*, ii. 31<sup>d</sup>.

उत्किन्निदि *see* मिद् + उद्.

उमा ts. *name of the wife of Chva*, i. 24<sup>c</sup>.

उमत्त [उन्म] *drunken, mad*, ii. 2<sup>d</sup>.

उम्मु *see* मुच् + उद्.

उम्मुद्दि [उम्मुद्दि] *unsealed, opened*, ii. 47<sup>b</sup>.

उम्ह- [उम्ह] *heat*, iv. 1<sup>a</sup>.

उरई [गौ] *a female snake*, i. 20<sup>a</sup>.

उल्लस ts. *sport, play; splendor*, ii. 47<sup>b</sup>; iv. 22<sup>d</sup>.

उल्लासि- [उल्ल] *shining*, i. 28<sup>b</sup>.

उल्लभरय [उल्ल] *instrument, means*, iv. 9<sup>13</sup>, 19<sup>23</sup>, 44.

उल्लगार [उल्ल] *procedure, (remedial) treatment*, ii. 41<sup>a</sup>, 42<sup>a</sup>, 2. 21; iii. 19<sup>2</sup>.

उल्लगार [उल्ल] *teacher*, i. 9<sup>a</sup>; iv. 20<sup>3</sup>.

उल्लमा [उल्ल] *resemblance; as last member of a compound, like to*, i. 32<sup>b</sup>; iii. 16<sup>b</sup>; iv. 9<sup>d</sup>.

उल्लमा [उल्ल] *comparison*, i. 30<sup>c</sup>.

उल्लरि [उल्ल] *above, over*, ii. 20<sup>b</sup>, 33<sup>a</sup>; iii. 3<sup>a</sup>, iv. 9<sup>13</sup>.

उल्ल H. 2. 211, HD. 1. 98 *see* lo, ii. 50<sup>d</sup>.

उल्लेल [उल्लेल] H. 4. 223. *overflowing*, ii. 1<sup>b</sup>.

उल्लम [उल्ल] *both*, ii. 18<sup>a</sup>, 42<sup>21</sup>; iv. 2<sup>1</sup>.

कसय [कसय] *festival, pleasure*, i. 18<sup>d</sup>, 16<sup>3</sup>, 18<sup>d</sup>, iv. 21<sup>c</sup>.

कसुम [कसुम] *desirous, eagerly expecting*, ii. 40<sup>2</sup>.

ख Caus., *to give, offer*. appenti, ii. 38<sup>b</sup>. uppiu, ii. 19<sup>b</sup>.

एक्क [एक्क] *one*. ekka, i. 26<sup>d</sup>, iii. 25<sup>d</sup>, iv. 1<sup>b</sup>, 2<sup>a</sup>, 7<sup>d</sup>, 9<sup>d</sup>. ekko, i. 18<sup>1</sup>, 20<sup>11</sup>; ii. 6<sup>22</sup>, iii. 17<sup>c</sup>. ekka, i. 4<sup>2</sup>. ekkaṁ, i. 25<sup>c</sup>, 26<sup>c</sup>. ekkena, i. 24<sup>c</sup>, 27<sup>a</sup>; ii. 6<sup>22</sup>, iii. 4<sup>c</sup>. ekkassu, i. 20<sup>25</sup>. ekke, iv. 2<sup>1</sup>.

एक्कय [एक्कय] *near*, ii. 8<sup>d</sup>.

एक्कमित्त [एक्कमित्त] *the one or only friend*, ii. 50<sup>c</sup>.

एक्कावली [एक्का] *a single string of pearls*, i. 20<sup>7</sup>; iii. 5<sup>b</sup>, 6<sup>a</sup>, 20<sup>2</sup>.

एक्केका [एक्केका] *the being one-by-one*. \*ka, *one by one, singly*, iii. 5<sup>a</sup>.

एक्केस HD. 1. 145. *one another*, iii. 10<sup>c</sup>.

एण ts. *a black antelope*, ii. 21<sup>b</sup>.

एण्डु [एण्ड] *the moon*, iii. 28<sup>d</sup>.

एण्डादि [एण्डादि] *musk*, ii. 7<sup>b</sup>.

एण्डि H. 2. 134. *here, now*, i. 14<sup>c</sup>, 20<sup>c</sup>; ii. 43<sup>1</sup>.

एतद् *this, that*. esa, i. 4<sup>10</sup>, 28<sup>c</sup>; ii. 27<sup>1</sup>; iv. 3<sup>c</sup>, 7<sup>d</sup>, 20<sup>11</sup>. eso, i. 4<sup>7</sup>, 28<sup>2</sup>, 34<sup>24</sup>, ii. 6<sup>10</sup>, 20, 43<sup>13</sup>, 46<sup>1</sup>; iii. 8<sup>2</sup>, 20<sup>15</sup>, 34<sup>2</sup>, 3; iv. 18<sup>3</sup>, 20<sup>2</sup>. esa, i. 20<sup>2</sup>, 18, 40, 28<sup>3</sup>, 30<sup>d</sup>, 32<sup>c</sup>, 34<sup>1</sup>, 34; ii. 6<sup>17</sup>, 8<sup>b</sup>, 10<sup>2</sup>, 41<sup>c</sup>, iv. 9<sup>14</sup>, 18<sup>14</sup>, 20, 19<sup>64</sup>. eam, i. 5<sup>a</sup>, 11<sup>b</sup>, 35<sup>a</sup>; ii. 8<sup>c</sup>. edam, i. 4<sup>11</sup>, 5<sup>2</sup>, 31<sup>1</sup>, 34<sup>5</sup>. ii. 6<sup>a</sup>, 10<sup>3</sup>, 29<sup>3</sup>, 41<sup>1</sup>, 42<sup>7</sup>, 43<sup>2</sup>; iii. 9<sup>1</sup>, 12<sup>3</sup>, 34<sup>5</sup>, 7; iv. 5<sup>1</sup>, 18<sup>10</sup>, 27, 34, 25. edassa, i. 5<sup>c</sup>, 28<sup>1</sup>. esi, ii. 40<sup>a</sup>. edse, i. 31<sup>1</sup>,

33 <sup>a</sup> , ii 9 <sup>1</sup> , 10 <sup>1</sup> ee, iv. 4 <sup>d</sup> . edānu. ii. 8 <sup>a</sup> . edānuh, ii. 10 <sup>1</sup> . edānam, i. 34 <sup>21, 22</sup> .	कठिन [कठिन] <i>hard, rough, merciless</i> , i. 20 <sup>11</sup>
यत्तिभ H. 2. 157. <i>so much, so great</i> , ii. 6 <sup>15</sup> .	कङ्कण ts <i>a bracelet</i> , i. 18 <sup>10</sup> .
यत्त [भक्त] <i>here</i> , i. 12 <sup>b</sup> , 25 <sup>1</sup> , 34 <sup>2</sup> ; ii. 8 <sup>1</sup> , 9 <sup>1</sup> , 44 <sup>2</sup> , 47 <sup>1</sup> , 4 <sup>1</sup> ; iii. 12 <sup>b</sup> ; iv. 5 <sup>1</sup> , 18 <sup>12</sup> . etthantare, <i>in the meantime</i> i. 29 <sup>d</sup> .	कङ्कणी ts HD. 2 12 <i>the Aśoka tree</i> , i. 17 <sup>c</sup> .
यदावत्त [यदावत्त] <i>being in that condi-</i> <i>tion</i> , i. 84 <sup>2</sup> .	कञ्च [काञ्च] <i>glass, crystal</i> , i. 20 <sup>2</sup> .
यमेभ [यमेभ] H. 1. 271. <i>just so</i> , ii. 49 <sup>a</sup> , iii. 9 <sup>b</sup> .	कञ्ज [कार्य] <i>work, affair, business</i> , ii. 6 <sup>a</sup> , 28 <sup>1</sup> , 29 <sup>1</sup> , 4 <sup>a</sup> , 12 <sup>a</sup> . kim kajjam, <i>what</i> <i>is the use of</i> , ii. 28 <sup>a</sup> ; iii. 1 <sup>a</sup> , 12 <sup>a</sup> , 19 <sup>a</sup> .
यसि [सुख] <i>such</i> , iii. 21 <sup>b</sup> .	कञ्जल ts <i>lampblack, used as a colly-</i> <i>rium</i> , i. 20 <sup>1</sup> ; ii. 23 <sup>a</sup> , 41 <sup>b</sup> , 46 <sup>a</sup> ; iii. 33 <sup>b</sup> , iv. 14 <sup>a</sup> .
यत्त ts. <i>thus, so</i> , i. 18 <sup>12</sup> , 20 <sup>15, 17, 22, 30</sup> ; ii. 6 <sup>1</sup> , 40 <sup>1</sup> , 50 <sup>1</sup> ; iii. 3 <sup>2</sup> , 8 <sup>1</sup> , 16 <sup>1</sup> ; iv. 4 <sup>1</sup> , 18 <sup>15</sup> , 19 <sup>12, 16</sup> .	कञ्चण [काञ्चण] <i>gold</i> , i. 32 <sup>a</sup> ; ii. 12 <sup>b</sup> ; iii. 1 <sup>b</sup> .
	कञ्चणचण्ड [काञ्चण] <i>name of a bard</i> , i. 16 <sup>2</sup> ; iii. 26 <sup>1</sup> .
कीटु [कीट] i. 13 <sup>a</sup> ; ii. 41 <sup>a</sup> .	कञ्चणमाला [काञ्चण] <i>name of a woman</i> , iv. 9 <sup>10</sup> .
कीटिख see कृ + ख.	कञ्चणसेल [काञ्चणसेल] <i>mount Meru</i> , ii. 15 <sup>b</sup> .
कीलमाविज HD. 1. 164. <i>a female ser-</i> <i>vant</i> , ii. 9 <sup>1</sup> , 28 <sup>1</sup> .	कञ्चो [काञ्चो] <i>name of a town in South-</i> <i>ern India, Congevaram</i> i. 15 <sup>a</sup> .
कील [काट] H. 1. 82. <i>wet, moistened</i> , <i>juicy, fresh, new</i> , i. 28 <sup>b</sup> ; iii. 1 <sup>b</sup> ; iv. 4 <sup>a</sup> , 7 <sup>b</sup> .	कञ्चो [काञ्चो] <i>a girdle</i> , i. 34 <sup>a</sup> ; ii. 15 <sup>a</sup> , 23 <sup>a</sup> , 34 <sup>b</sup> , iii. 18 <sup>a</sup> .
कीरुट [कीरुट] <i>a medicament</i> , iv. 6 <sup>d</sup> .	कञ्चुलिमा [का] <i>a bodice</i> , i. 20 <sup>1</sup> .
कजलो [कट] <i>the plantain tree</i> , ii. 14 <sup>b</sup> ; iv. 18 <sup>1</sup> .	कञ्जिभ [काञ्जिभ] <i>sour gruel</i> , ii. 29 <sup>11</sup> .
कज [क] <i>a poet</i> , i. 1 <sup>a</sup> , 4 <sup>12</sup> , 5 <sup>1</sup> , 6 <sup>1</sup> , 8 <sup>1</sup> , 9 <sup>a</sup> , 10 <sup>a</sup> , 20 <sup>2</sup> .	कद + प्र to show. <i>display, manifest</i> . pa- dei, iii. 12 <sup>a</sup> , 17 <sup>d</sup> .
कज्जण [कज्जण] <i>poetry, office of poet</i> , i. 19 <sup>a</sup> , 20 <sup>a</sup> , 18 <sup>a</sup> , ii. 10 <sup>a</sup> .	कदण्ड [कटाड] <i>a glance, a side-long look</i> , i. 29 <sup>a</sup> , iv. 24 <sup>b</sup> .
कज्जण्ड [कज्जण्ड] <i>a king of poets, a ho-</i> <i>norific epithet of a poet</i> , i. 11 <sup>a</sup> .	कदिन्न HD. 2 52 <i>a cloth girt round</i> <i>the loins</i> , i. 27 <sup>d</sup> .
कज्जराज [कज्जराज] <i>the same</i> , i. 9 <sup>a</sup> .	कदिमुत्तम [कटिमुत्तम] <i>a girdle</i> , i. 20 <sup>1</sup> .
कज [कज] <i>a sacrifice</i> , i. 24 <sup>b</sup> .	कटिड see कृ + य
	कण ts <i>a drop</i> . iv. 8 <sup>c</sup> .
	कणभ [कनक] <i>gold</i> , i. 20 <sup>a</sup> ; iii. 22 <sup>b</sup> ; iv. 9 <sup>12</sup> .
	कणकणिक [कणकणिक] <i>trinkling</i> . ii. 32 <sup>b</sup> .

कण्डिदु [०निष्ठ] *youngest*, ii. 6<sup>34</sup>.  
 कण्डभ [०क] *a thorn, prickle, sting*, iii. 24<sup>1</sup>; iv. 21<sup>1</sup>, 22<sup>1</sup>.  
 कण्ड ts *the throat*, i. 16<sup>1</sup>, 20<sup>27</sup>; ii. 1<sup>1</sup>, 2<sup>1</sup>, 17<sup>1</sup>, iii. 2<sup>1</sup>, 6<sup>1</sup>, 20<sup>7</sup>; iv. 17<sup>1</sup>.  
 कण्ड [का०] *an arrow*, i. 16<sup>1</sup>; iii. 18<sup>1</sup>.  
 कण्डारेह *to excavate; carve, sculpture*.  
 ०riṇa, iii. 17<sup>1</sup>. According to O = utkīya. Cp *Marāṭhā, kaṇḍāranem*  
 कण्ड [०यौ] *ear*, i. 20<sup>10</sup>, 32<sup>1</sup>; ii. 27<sup>1</sup>, iii. 20<sup>2</sup>.  
 कण्डउज [कान्धकुञ्ज] *name of a city, Kanauj*, iii. 5<sup>1</sup>.  
 कण्डर [कण्ठपूर] *an ornament worn in the ear, an ear-ring*, i. 14<sup>1</sup>.  
 कण्ठा [कन्या] *a young girl*, i. 25<sup>1</sup>.  
 कण्ठाहो [कर्णाटो] *a Karnāṭa woman*, i. 15<sup>1</sup>.  
 कण्ठुप्यल [कर्णोत्पल] *an ear-lotus*, i. 34<sup>1</sup>.  
 कण्ठुरिजा [कस्तूरिका] *musk*, i. 18<sup>15</sup>, 34<sup>39</sup>.  
 कण्ठ *to tell, say*. kadhemi, i. 32<sup>1</sup>; iv. 9<sup>1</sup>. kadhēhi, ii. 11<sup>1</sup>. kadhēdu, in 2<sup>1</sup>. kadhēsu, iii. 16<sup>1</sup>, iv. 18<sup>1</sup>. kadhijau, i. 5<sup>1</sup>. kadhīadu, i. 34<sup>7</sup>; in 3<sup>1</sup>. kadhido, ii. 41<sup>1</sup>, 50<sup>1</sup>. akadhīdā, i. 28<sup>1</sup>. kadhīdām, i. 5<sup>1</sup>.  
 कण्ठ [कयन्] *how, why*, i. 18<sup>15</sup>, 30<sup>1</sup>, ii. 1<sup>1</sup>, 6<sup>12</sup>, 11<sup>1</sup>, 40<sup>1</sup>; iii. 10<sup>1</sup>, 22<sup>1</sup>; iv. 2<sup>1</sup>.  
 Cp कण्ठ  
 कण्ठारत्न *wretchedness, imbecility (K, kārpanya)*, i. 19<sup>1</sup>, 20<sup>1</sup>.  
 कण्ठि [का०] *loveliness beauty*, ii. 27<sup>1</sup>, 30<sup>1</sup>.  
 कण्ड ts *a root, bulb, garlic*, iii. 28<sup>1</sup>, 29<sup>1</sup>.  
 कण्डप्य [०यौ] *Cupid*, i. 16<sup>1</sup>; ii. 40<sup>1</sup>, 41<sup>1</sup>; iii. 28<sup>1</sup>.  
 कण्डप्यकोली [०यौकोली] *name of a woman*.  
 iv. 9<sup>1</sup>.

कण्डलिद [०त्त] *richly or suddenly produced*, i. 16<sup>1</sup>.  
 कण्डलिन्त H. 2. 159 *shootang, sprouting*, iii. 28<sup>1</sup>.  
 कण्डली *the plantain tree; a new shoot, sprig*, ii. 14<sup>1</sup>; iii. 20<sup>1</sup>; iv. 7<sup>1</sup>.  
 कण्डोदु HD. 2. 9. *a blue lotus*, iii. 3<sup>1</sup>.  
 कण्यन्त [०प्यन्त] *end of the world, universal destruction*, iv. 19<sup>1</sup>.  
 कण्पूर [०पूर] *camphor*, i. 17<sup>1</sup>, 29<sup>1</sup>, 34<sup>39</sup>; iii. 28<sup>1</sup>, iv. 5<sup>1</sup>.  
 कण्पूरमञ्जरी [कण्ठु] *name of the heroine of our play*, i. 34<sup>30, 31</sup>; ii. 6<sup>1</sup>, 28<sup>1</sup>, 29<sup>1</sup>, 40<sup>1</sup>, 42<sup>15, 17</sup>; iii. 8<sup>1</sup>, 20<sup>23</sup>, 22<sup>1</sup>, 31<sup>1</sup>; iv. 9<sup>1</sup>, 19<sup>1</sup>, 22<sup>1</sup>, 24<sup>1</sup>, 25<sup>1</sup>, 26<sup>1</sup>, 27<sup>1</sup>, 28<sup>1</sup>, 29<sup>1</sup>, 30<sup>1</sup>, 31<sup>1</sup>, 32<sup>1</sup>, 33<sup>1</sup>, 34<sup>1</sup>, 35<sup>1</sup>, 36<sup>1</sup>, 37<sup>1</sup>, 38<sup>1</sup>, 39<sup>1</sup>, 40<sup>1</sup>, 41<sup>1</sup>, 42<sup>1</sup>, 43<sup>1</sup>, 44<sup>1</sup>, 45<sup>1</sup>, 46<sup>1</sup>, 47<sup>1</sup>, 48<sup>1</sup>, 49<sup>1</sup>, 50<sup>1</sup>, 51<sup>1</sup>, 52<sup>1</sup>, 53<sup>1</sup>, 54<sup>1</sup>, 55<sup>1</sup>, 56<sup>1</sup>, 57<sup>1</sup>, 58<sup>1</sup>, 59<sup>1</sup>, 60<sup>1</sup>, 61<sup>1</sup>, 62<sup>1</sup>, 63<sup>1</sup>, 64<sup>1</sup>, 65<sup>1</sup>, 66<sup>1</sup>, 67<sup>1</sup>, 68<sup>1</sup>, 69<sup>1</sup>, 70<sup>1</sup>, 71<sup>1</sup>, 72<sup>1</sup>, 73<sup>1</sup>, 74<sup>1</sup>, 75<sup>1</sup>, 76<sup>1</sup>, 77<sup>1</sup>, 78<sup>1</sup>, 79<sup>1</sup>, 80<sup>1</sup>, 81<sup>1</sup>, 82<sup>1</sup>, 83<sup>1</sup>, 84<sup>1</sup>, 85<sup>1</sup>, 86<sup>1</sup>, 87<sup>1</sup>, 88<sup>1</sup>, 89<sup>1</sup>, 90<sup>1</sup>, 91<sup>1</sup>, 92<sup>1</sup>, 93<sup>1</sup>, 94<sup>1</sup>, 95<sup>1</sup>, 96<sup>1</sup>, 97<sup>1</sup>, 98<sup>1</sup>, 99<sup>1</sup>, 100<sup>1</sup>.  
 कण्ठ [क] *succession, regular course, manner*, iii. 4<sup>1</sup>, 5<sup>1</sup>, 25<sup>1</sup>; iv. 3<sup>1</sup>.  
 कण्ठ ts. *a lotus*, ii. 11<sup>1</sup>, 16<sup>1</sup>, 50<sup>1</sup>; iv. 29<sup>1</sup>.  
 कण्ठा ts. *a name of Lakṣmī*, iv. 24<sup>1</sup>.  
 कण्ठि- [०प्यन्त] *shaking, agitating*, i. 17<sup>1</sup>.  
 कण्ठ- [०प्यन्त] *action, performance*, iv. 16<sup>1</sup>.  
 कण्ठय [कामय] *magic, witchcraft*, ii. 26<sup>1</sup>.  
 कण्ठ ts. *hand; ray, beam*, ii. 16<sup>1</sup>, 42<sup>1</sup>; iii. 20<sup>1</sup>, 24<sup>1</sup>, 25<sup>1</sup>.  
 कण्ठु ts. *a box*, iv. 9<sup>1</sup>.  
 कण्ठ ts. *doing, making*, ii. 6<sup>15</sup>; iv. 16<sup>1</sup>.  
 कण्ठिदण [०का] *a small box*, iii. 5<sup>1</sup>.  
 कण्ठाल ts. *a sword*, iv. 9<sup>1</sup>.  
 कण्ठाल ts. *gaping; terrible; fem. a terrible form of Durgā*, i. 18<sup>1</sup>, 20<sup>28</sup>; iv. 16<sup>1</sup>.  
 कण्ठालिज [०त्त] *made terrible*, iv. 2<sup>1</sup>.  
 कण्ठि- [०प्यन्त] *an elephant*, ii. 6<sup>10</sup>.  
 कण्ठ *to hold, do, notice*. akālīa, i. 2<sup>1</sup>.  
 kalīda, iv. 9<sup>10</sup>.  
 कण्ठकण्ठि- [०प्यन्त] *the cuckoo*, i. 16<sup>1</sup>.

कलङ्क ts. *stain, fault*, iii. 10<sup>a</sup>.  
 कलया [°न] *doing, putting on*, iii. 28<sup>c</sup>,  
 iv. 4<sup>a</sup>.  
 कलम ts. *rice*, i. 19<sup>a</sup>.  
 कलम्ब ts. *the Kadamba tree*, iii. 24<sup>a</sup>.  
 कलस [°ब] *a water-pot. thanakalasa, a breast like a water-pot*, ii. 24<sup>b</sup>;  
 iii. 7<sup>d</sup>. *thanakalasinī, a woman having such breasts*, ii. 23<sup>b</sup>.  
 कलवस ts. *a swan*, iii. 23<sup>b</sup>.  
 कला ts. 1. *a small part, a digit of the moon*, i. 4<sup>b</sup>, ii. 10<sup>c</sup>, 46<sup>a</sup>; iii. 25<sup>d</sup>.  
 2. *any practical art*, ii. 27<sup>c</sup>.  
 कलिभा [°का] *a flower, bud*, ii. 27<sup>a</sup>; iii. 1<sup>a</sup>.  
 कलिङ्गसेया [°न] *name of a woman*, iv. 9<sup>a</sup>.  
 कलेवर ts. *body*, iv. 22<sup>c</sup>.  
 कल्लोलवती [°त] *name of a woman*, iv. 9<sup>12</sup>.  
 कल्लोलिणी [°नी] *a river*, ii. 3<sup>a</sup>.  
 कवलया [°न] *eating, swallowing*, i. 20<sup>b</sup>.  
 कवलित [°त] *eaten, chewed*, iii. 2<sup>b</sup>.  
 कवाम्ब [°पाल] *the skull*, iv. 19<sup>b</sup>.  
 कविञ्जल [कपि] *name of the Vidūṣaka*,  
 i. 20<sup>a</sup>, 36<sup>a</sup>, 43<sup>a</sup>, 34<sup>1</sup>; ii. 27<sup>1</sup>, 29<sup>1</sup>; iv. 20<sup>9</sup>.  
 कवोल [°पोल] *the cheek*, i. 32<sup>b</sup>; iii. 33<sup>b</sup>.  
 कव्य [काव्य] *a poem, poetry, a Kāvya*,  
 i. 1<sup>d</sup>, 8<sup>b</sup>, 19<sup>a</sup>, 7, 20<sup>a</sup>, 5; ii. 4<sup>c</sup>.  
 कव् to *rub, test, try*. *kastadi*, i. 18<sup>12</sup>.  
 कस + वि to *open, bloom*. *viasanti*, ii. 43<sup>b</sup>.  
 कसवट्टिआ [कषपट्टिका] *a touch-stone*, i. 18<sup>12</sup>,  
 19<sup>7</sup>.  
 कसाञ्ज [कवाय] *red, affected*, iv. 23<sup>a</sup>.  
 कहं [कथम्] *how*, iv. 1<sup>a</sup>, 3<sup>d</sup>. *kaham pi*  
 [kathamapi] *somehow, in any way*,  
 ii. 39<sup>a</sup>, iii. 32<sup>a</sup>. *Cp. कथं*.  
 कथि H 3 60. *where*. i. 35<sup>b</sup>, ii. 42<sup>12</sup>,

43<sup>a</sup>. *kahum pi, somewhere, anywhere*, i. 24<sup>1</sup>, 25<sup>1</sup>.  
 काञ्च [°य] *body*, iv. 14<sup>a</sup>.  
 काय ts. *one-eyed*, i. 20<sup>7</sup>.  
 कायाण [°न] *a forest, park*, ii. 22<sup>b</sup>.  
 काम ts. *love, Cupid*, ii. 5<sup>b</sup>; iv. 2<sup>1</sup>, 7<sup>c</sup>.  
 कामं ts. *well, forsooth*, iii. 19<sup>2</sup>.  
 कामरूप [°य] *Assam*, i. 14<sup>2</sup>.  
 कामसेया [°न] *name of a woman*, iv. 9<sup>a</sup>.  
 कामिणी [°नी] *a loving, beautiful woman*,  
 i. 32<sup>a</sup>, ii. 43<sup>b</sup>, 48<sup>a</sup>, iii. 18<sup>c</sup>; iv. 8<sup>c</sup>.  
 कार ts. *(at the end of comp.) author*,  
 i. 8<sup>a</sup>.  
 कारण ts. *reason, cause*, ii. 27<sup>d</sup>, 42<sup>11</sup>, 47<sup>1</sup>,  
 iii. 1<sup>d</sup>, 9<sup>b</sup>.  
 कारामन्दिर ts. *a prison-house, jail*, iv. 9<sup>a</sup>.  
 कारि- [°रिन्] *doing, causing*, ii. 10<sup>a</sup>.  
 काल ts. *time; death, the destroying god*,  
 i. 8<sup>a</sup>, ii. 6<sup>a</sup>, 28<sup>a</sup>, 41<sup>a</sup>, 50<sup>a</sup>, iii. 4<sup>a</sup>,  
 iv. 2<sup>b</sup>, 19<sup>a</sup>.  
 काल ts. *black*, iv. 14<sup>a</sup>, 18<sup>b</sup>.  
 कालक्यरिञ्ज [°साधरिञ्ज] *a scholar*, i. 18<sup>1</sup>.  
 कालन्तर [°सान्तर] *opportunity*, i. 85<sup>b</sup>.  
 काली ts. *a name of Durgā*, iv. 19<sup>b</sup>.  
 काय् + न् to *appear, become manifest*.  
*paśśai*, iii. 11<sup>d</sup>.  
 किञ्च [क्रिया] *performance, a religious rite*, i. 24<sup>b</sup>.  
 किञ्च [कति] *work, composition*, i. 11<sup>b</sup>.  
 किमुञ्ज [°मुञ्ज] *a tree, Butea rondsos, having red blossoms*, i. 16<sup>a</sup>.  
 किंकरि ts. *a female servant*, i. 36<sup>b</sup>.  
 किङ्किणी ts. *a bell*, i. 20<sup>a</sup>; ii. 32<sup>b</sup>, 34<sup>b</sup>;  
 iv. 17<sup>a</sup>.  
 किञ्चि [कोर्ति] *fame*, ii. 35<sup>b</sup>.  
 किञ्चित् [कञ्चित्] *artificial*, ii. 28<sup>a</sup>

किम् the interrogative pronoun, *who, what, which*; with *vi, pi*, it is indefinite, *some one, a certain*. The neuter *kim* is used with *instr.* in the sense, *what is the use of?* *kim* is used also as an interrogative particle. *kim ca*, *moreover, further*. *ko*, i. 4<sup>13</sup>, 5<sup>a, b</sup>, 16<sup>1</sup>, 20<sup>30</sup>, 28<sup>2</sup>, 35<sup>b</sup>, ii. 23<sup>c</sup>, 27<sup>c</sup>, 29<sup>12, 13</sup>, 47<sup>4</sup>, iii. 15<sup>a</sup>. *kā*, i. 4<sup>a</sup>, 16<sup>1</sup>, 20<sup>12</sup>, 33<sup>c</sup>, 34<sup>1, 2</sup>, ii. 25<sup>b</sup>, 27<sup>d</sup>, iii. 1<sup>b</sup>, iv. 9<sup>2</sup>, 6<sup>a</sup>, 19<sup>30</sup>. *kūh*, i. 1<sup>c</sup>, 4<sup>2, 12, 16</sup>, 6<sup>b, 2</sup>, 8<sup>1</sup>, 11<sup>1</sup>, 16<sup>2</sup>, 18<sup>a, 10, 12, 16</sup>, 19<sup>d, e</sup>, 20<sup>2, 4, 20</sup>, 21<sup>5</sup>, 22<sup>a</sup>, 23<sup>1</sup>, 24<sup>4</sup>, 25<sup>1</sup>, 28<sup>2</sup>, 34<sup>c</sup>, 35<sup>c</sup>; ii. 6<sup>1a</sup>, 10<sup>c, 2, e</sup>, 11<sup>2, 4</sup>, 16<sup>b</sup>, 24<sup>2, 28<sup>a, 29<sup>c, 4</sup></sup></sup>, 41<sup>8</sup>, 42<sup>7, 12, 14, 16, 18, 17, 32</sup>, 43<sup>11</sup>, 47<sup>1</sup>, 48<sup>2</sup>; iii. 1<sup>a, d</sup>, 2<sup>1</sup>, 8<sup>a, e</sup>, 9<sup>1</sup>, 12<sup>1, 2</sup>, 13<sup>a, b, c</sup>, 14<sup>a, b, c</sup>, 16<sup>a, b, c, 2</sup>, 19<sup>a</sup>, 20<sup>a, 12, 14, 17</sup>, 34<sup>a, b</sup>; iv. 2<sup>a, e</sup>, 3<sup>1</sup>, 4<sup>c</sup>, 9<sup>14</sup>, 18<sup>a, 20</sup>, 19<sup>15, 34, 46, 57</sup>, 22<sup>b, 1, 2</sup>, 23<sup>c</sup>. *kāh*, ii. 11<sup>1</sup>. *kepa*, i. 10<sup>1</sup>. *kassa*, i. 28<sup>d</sup>, 27<sup>c</sup>; ii. 32<sup>d</sup>, 40<sup>b</sup>, 42<sup>9</sup>; iii. 8<sup>2</sup>, 9<sup>a</sup>; iv. 6<sup>d</sup>. *kīe*, iii. 9<sup>a</sup>. *ke* ii. 42<sup>30</sup>.

किरण *ts.* a ray, beam, ii. 29<sup>d</sup>, 50<sup>c</sup>; iii. 26<sup>d</sup>.

किराद [र] a *Kirāta*; a dwarf, iii. 34<sup>2</sup>.  
 किल *ts* certainly, I think, ii. 8<sup>b</sup>.

किलकिल- to sound, jubilate, laugh. °lai, ii. 34<sup>b</sup>

किलमद् see कम्.

किलस [व] a young and tender shoot, ii. 42<sup>a</sup>.

कीदृश [दृ] of what kind, i. 20<sup>36</sup>; ii. 42<sup>30</sup>; iii. 3<sup>a</sup>, 9<sup>a</sup>; iv. 19<sup>33</sup>.

कीं H. ३. 68. why, ii. 42<sup>22</sup>.

कुगाम [गाम] a petty village or hamlet, i. 18<sup>12</sup>.

कुङ्कुम *ts.* saffron, i. 13<sup>a</sup>, 16<sup>a</sup>; ii. 8<sup>a</sup>, 12<sup>a</sup> iii. 14<sup>b</sup>, 15<sup>d</sup>, 20<sup>a</sup>.

कुच्छ [कुच] beard, i. 20<sup>10</sup>.

कुञ्ज [ञ] humpbacked, crooked, iii. 34<sup>a</sup>.

कुट्टिणी [नी] *ts.* a bawd, i. 18<sup>a</sup>, 34<sup>31</sup>.

कुटिल [टिल] crooked, curled, ii. 20<sup>a</sup>

कुटुम्ब [टुम्ब] family, household, relationship, i. 4<sup>12</sup>, 34<sup>31</sup>.

कुपटल *ts.* an ear-ring, ii. 18<sup>a</sup>.

कुपटलि [ट] bowed, bent, ii. 6<sup>d</sup>.

कुन्त *ts.* a lance, iv. 9<sup>10</sup>.

कुन्तल *ts.* the hair of the head, ii. 41<sup>b</sup>.

कुन्तल *ts.* name of a country, i. 12<sup>b</sup>, 34<sup>2</sup>. *kuntali*, a *Kuntala* woman, i. 15<sup>c</sup>.

कुन्दमाना *ts.* name of a woman, iv. 9<sup>10</sup>.

कुप to be angry. *kuppadi*, ii. 47<sup>2</sup>.  
*kuppa*, i. 20<sup>a, 11</sup>.

कुप्यास [प्यास] a sort of bodice, i. 13<sup>b</sup>.

कुमरी [मारी] a girl, ii. 22<sup>a</sup>, iii. 17<sup>c</sup>.

कुमारत्त्व [रत्त्व] childhood, the age from 10 to 12, iii. 16<sup>2</sup>.

कुम्भ *ts.* a pitcher, water-pot, jar, ii. 44<sup>a</sup>.

कुम्भवट [म्भवट] a white gourd, iv. 18<sup>a</sup>

कुम्भुम्व [म्भुम्व] an epithet of *Agastya*, i. 17<sup>a</sup>

कुसुमया [सुमया] a deer-eyed woman, ii. 3<sup>2</sup>.

कुसुमिणी [मिणी] name of a woman, the confidential servant of *Karpūra-mañjarī*, iii. 19<sup>2</sup>, iv. 20<sup>a</sup>.

कुल *ts.* a lock of hair, i. 15<sup>a</sup>

कुल्ल [ल] a species of *amaranth* ii. 42<sup>21</sup>, 43<sup>a, 13</sup>, 44<sup>a</sup>, 45<sup>a</sup>.

कुङ्कुमाङ्ग- to croon, grumble, growl. \*rā-  
anto, iii. 2<sup>i</sup>. rānti, i. 18<sup>13</sup>.  
कुल ts. family, herd, collection, i. 11<sup>a</sup>,  
17<sup>c</sup>, 19<sup>c</sup>, ii. 2<sup>d</sup>, 44<sup>d</sup>.  
कुलमा [मार्ग] the doctrine and practices  
of left-hand Gāthas, i. 22<sup>b</sup>.  
कुल्ला [च्य] a river, stream, ii. 10<sup>d</sup>.  
कुवलय [च्य] the blue water-lily, ii. 19<sup>b</sup>,  
38<sup>b</sup>, 42<sup>a</sup>.  
कुशल [च्य] skilful, clever, i. 1<sup>d</sup>.  
कुशिलव [च्य] an actor, i. 4<sup>a</sup>.  
कुसुम ts. a flower, i. 4<sup>i</sup>, 16<sup>b</sup>; ii. 6<sup>13, 21</sup>, 7<sup>a</sup>,  
21<sup>a</sup>, 44<sup>c</sup>, 45<sup>b</sup>; iii. 1<sup>d</sup>, 22<sup>c</sup>, 24<sup>a</sup>; iv.  
18<sup>3a</sup>, 19<sup>3a</sup>, 21<sup>b</sup>, 22<sup>b</sup>.  
कुसुमसर [च्य] Cupid, iii. 7<sup>b</sup>; iv. 2<sup>a</sup>.  
कुसुमासर [च्य] the spring, ii. 1<sup>a</sup>.  
कुसुमावह [च्य] Cupid, ii. 35<sup>b</sup>.  
कुहर ts. a cavity, ii. 30<sup>b</sup>; iii. 20<sup>c</sup>.  
कूट ts. food, boiled rice, i. 19<sup>a</sup>.  
कृ to make, do, prepare. Caus., to cause  
to do. kupai, ii. 31<sup>c</sup>; iv. 8<sup>d</sup>. ka-  
redi, i. 20<sup>3a</sup>; iv. 18<sup>3a</sup>. kunanti, i.  
14<sup>b</sup>, iv. 14<sup>b</sup>, 15<sup>b</sup>. karissam, ii.  
10<sup>b</sup>, 43<sup>2</sup>; iv. 2<sup>a</sup>. kupa, iv. 20<sup>a</sup>.  
karedu, iv. 20<sup>a, 10</sup>. kupanto, ii.  
50<sup>a</sup>. kunantā, i. 15<sup>c</sup>, iii. 28<sup>c</sup>. ku-  
pantāpā, ii. 46<sup>b</sup>. kādum, ii. 6<sup>14</sup>.  
kāūna, ii. 8<sup>a</sup>. kadua, ii. 8<sup>a</sup>, iii.  
5<sup>2</sup>; iv. 9<sup>c</sup>, 18<sup>11</sup>, 19<sup>17</sup>. kijjai, ii. 27<sup>c</sup>;  
iii. 15<sup>c</sup>. kariadi, i. 20<sup>3a</sup>. kijjai,  
iii. 1<sup>a</sup>. kariadu, i. 20<sup>40</sup>, 25<sup>i</sup>; ii.  
43<sup>10</sup>, 50<sup>a</sup>, iv. 19<sup>13, 50</sup>, 21<sup>1</sup>, 22<sup>1</sup>. kaa,  
iv. 17<sup>a</sup>. kida, ii. 6<sup>13</sup>. kao, iii.  
32<sup>b</sup>. kido, ii. 9<sup>i</sup>; iv. 18<sup>22</sup>. kaam,  
ii. 47<sup>b</sup>. kidam, i. 19<sup>a</sup>; ii. 6<sup>34</sup>, 11<sup>3, 4</sup>,  
47<sup>i</sup>; iii. 30<sup>2</sup>; iv. 20<sup>a</sup>. kaē, ii. 10<sup>d</sup>.

kade, ii. 42<sup>a, 10, 12</sup>. kidāo, iv. 9<sup>a</sup>.  
kaā, ii. 19<sup>a</sup>. karapijam, i. 12<sup>c</sup>.  
kādavvā, i. 34<sup>35</sup>. kādavvam, i.  
24<sup>i</sup>; ii. 29<sup>2</sup>. kario, ii. 15<sup>b</sup>. kari-  
dam, iv. 18<sup>30</sup>.  
+ कर्त्तव्य to decorate. \*kiam, i. 33<sup>a</sup>. \*k-  
dā, ii. 24<sup>2</sup>.  
कृ to draw, drag away, bend. kaḍ-  
ḍhijai, ii. 29<sup>b</sup>. kaḍḍhia, i. 32<sup>c</sup>.  
kaddhūḍāo, iii. 4<sup>2</sup>.  
+ कर्त्तव्य to draw, pull, snatch. kaḍḍhia,  
i. 29<sup>b</sup>.  
कृ to spread, scatter. kirai, iii. 20<sup>b</sup>.  
kirantā, iii. 28<sup>b</sup>.  
कोमल fem. कोमल [च्य] name of a plant,  
i. 29<sup>b</sup>; ii. 7<sup>a</sup>; iv. 21<sup>b</sup>, 22<sup>b</sup>.  
कोमारिअ [च्य] a meadow, iii. 20<sup>a</sup>.  
कोवर् [च्य] name of a plant, ii. 6<sup>19, 20, 21, 22</sup>.  
कोलि ts. play, sport, amorous sport, i.  
24<sup>d</sup>, 26<sup>c</sup>, iii. 20<sup>a</sup>, 23<sup>b</sup>, 31<sup>b</sup>, iv. 2<sup>a</sup>, 9<sup>11</sup>.  
कोलिभर [च्य] causing pastime, i. 14<sup>2</sup>.  
कोलिकायण [च्य] a pleasure-park, ii. 22<sup>b</sup>.  
कोलिभवन [च्य] a pleasure-house, iv. 19<sup>a</sup>.  
कोलिबदी [च्य] name of a woman, iv. 9<sup>11</sup>.  
कोलिबिमाय [च्य] a pleasure-palace, iv. 9<sup>11</sup>.  
कोलिभवन [च्य] a pleasure-couch, iii.  
27<sup>c</sup>.  
कोलिसेवला [च्य] the same, iii. 3<sup>a</sup>.  
कोवले ts. only, i. 6<sup>b</sup>, 24<sup>c</sup>; ii. 28<sup>2</sup>.  
कोव [च्य] hair, i. 26<sup>b</sup>.  
कोवर ts. the filament of a flower, fibre;  
the Bakula tree, iii. 1<sup>d</sup>, 24<sup>a</sup>, 25<sup>c</sup>.  
कोमल [च्य] a bow, i. 16<sup>2</sup>; iii. 20<sup>b</sup>.  
कोरल [च्य] the cuckoo, i. 18<sup>c</sup>; iii. 31<sup>b</sup>.  
कोटवन्त [च्य] desire, curiosity, ii.  
38<sup>c</sup>; iv. 18<sup>a</sup>.

कोकल *the same*, ii. 49<sup>a</sup>.

कोटि [-टि] *ten millions*, iii. 5<sup>b</sup>.<sup>2</sup>

कोटु HD. 2. 33. *desire, curiosity*, ii. 37<sup>b</sup>; iii. 3<sup>c</sup>.

कोटुभघर [कोटुभघ] *a pleasure-house*, iv. 18<sup>aa</sup>.

कोमल *ts. tender, soft*, ii. 10<sup>c</sup>; iii. 33<sup>a</sup>.

कोल [को] *belonging to the left-hand* *Çaktas*, i. 23<sup>a</sup>.

कोलाहल *ts. a loud and confused noise*, iii. 34<sup>3</sup>.

कोष [-ष] *membrum virile*, i. 20<sup>aa</sup>.

क्यु, यु, *after 3 and anusvāra यु [क्यु]* *indeed, methinks*. *kkhu*, i. 20<sup>aa</sup>; iv. 2<sup>a</sup>. *hu*, i. 4<sup>a</sup>, 20<sup>aa</sup>, 34<sup>b</sup>.<sup>17, 18</sup>; ii. 42<sup>a</sup>.<sup>b</sup>, 48<sup>b</sup>; iii. 9<sup>b</sup>; iv. 2<sup>a</sup>, 18<sup>aa</sup>. *khu*, i. 5<sup>2</sup>, ii. 0<sup>5</sup>, 6<sup>a</sup>, 10<sup>2</sup>; iii. 3<sup>d</sup>.

कम् *intens. Caus., to cause to go*. *cañkamio*, ii. 18<sup>b</sup>.

+ कति *to pass*. *adikkanta*, iv. 18<sup>11</sup>.

+ का *to attack, subdue*. *akkanta*, i. 14<sup>2</sup>.

+ निर *to go away, to leave*. *nikka-mamha*, iii. 22<sup>o</sup>.

क्री *to buy*. *kipido*, iii. 4<sup>5</sup>. *kipida*, i. 34<sup>16</sup>.

+ वि *to sell*. *vikkipiadi*, i. 18<sup>18</sup>. *vikkinida*, iii. 5<sup>3</sup>.

कल *to be tired out, exhausted*. *kalam-māmi*, iii. 19<sup>2</sup>. *kalamanti*, iii. 20<sup>2</sup>. *klanto*, iii. 8<sup>1</sup>.

कध् *to boil*. *kadhia*, ii. 6<sup>b</sup>. *kadhda*, iii. 20<sup>2</sup>.

कञ् + क *Caus., to wash, wipe away*. *pakkhādo*, iii. 3<sup>2</sup>.

किर *to throw, cast* *khivanti*, iv. 13<sup>a</sup>

यक्ष [क्ष] *hurt, torn, broken; a wound*, i. 28<sup>a</sup>; ii. 11<sup>b</sup>.

यस्य [-द्य] *a sword*, iv. 9<sup>11</sup>.

यस्ज् *to limp, halt* *khañja*, i. 21<sup>c</sup>.

यद्विभा HD. 2. 71. *a side-door, back-door*, iii. 20<sup>11</sup>.

यदिमा [-टिमा] *chalk*, iii. 33<sup>a</sup>.

यथ [यथ] *an instant, moment*, ii. 3<sup>2</sup>, 40<sup>2</sup>, 41<sup>c</sup>, 47<sup>d</sup>, iv. 9<sup>b</sup>, 18<sup>aa</sup>.

यथ- *to break, cut, crush*. *khandisaah*, i. 20<sup>1a</sup>. *khandijja*, iv. 3<sup>d</sup>. *khandanta*, i. 15<sup>b</sup>.

यथ *ts. a piece, part*, i. 23<sup>c</sup>.

यथद्वया [-न] *breaking, cutting, frustrating*, ii. 27<sup>d</sup>, iv. 3<sup>b</sup>.

यत्तयथ *a kind of cake? jest, joke? (K, kahkhaṇḍa apūpaviṇṇaḥ, N, degyāṁ khadikhaṇḍaṇḍaḥ krida-vācakah)*, i. 34<sup>15</sup>.

याद् *to eat*. *khañja*, i. 23<sup>b</sup>.

याम [याम] *thin, emaciated*, ii. 6<sup>10</sup>.

यार [यार] *salt*, ii. 11<sup>b</sup>.

यिस्व [-स्व] *afflicted, tired*, i. 20<sup>a</sup>.

यितव see यिप.

यु see क्यु

युट् H. 4. 116. *to fall short*, ii. 4<sup>a</sup>.

युर [युर] *a razor*, iv. 3<sup>d</sup>.

येलत् *to play, move to and fro*. *khe-lanti*, iv. 11<sup>b</sup>.

गमय [गमय] *the sky*, ii. 30<sup>b</sup>, 47<sup>d</sup>, iii. 20<sup>1a</sup>.

गङ्गा *ts the Ganges*, i. 4<sup>a</sup>, iii. 3<sup>2</sup>.

गय *ts a flock, multitude; certain demigods who are the attendants of Çiva*, i. 25<sup>c</sup>, 33<sup>a</sup>, ii. 28<sup>c</sup>, iv. 19<sup>aa</sup>, 29<sup>c</sup>.



गण्य [°न] *counting*, ii. 37<sup>b</sup>.

गणया [°न] *regard*. कं ग., *what need we say of*, iii. 1<sup>b</sup>.

गण्डि [°न्यि] *a knot, tie*, i. 15<sup>d</sup>, 20<sup>13</sup>; iii. 9<sup>a, 2</sup>; iv. 20<sup>13</sup>.

गण्डिव्य [°न्यिपय] *name of a fragrant shrub, according to P = Tabernaemontana coronaria*, iii. 20<sup>5</sup>.

गण्ड ts. *the cheek*, i. 15<sup>a</sup>, 16<sup>a</sup>; ii. 37<sup>a</sup>, iii. 34<sup>b</sup>.

गण्डूस् [°ण] *a mouthful, handful*, iii. 20<sup>2</sup>.

गत्त [°गत्त] *a lamb, body*, ii. 27<sup>b</sup>, iii. 22<sup>1</sup>.

गन्ध ts. *smell, odor*, ii. 6<sup>10</sup>.

गन्धतेल् [°तेल्] *a fragrant oil*, i. 13<sup>a</sup>.

गन्धहरिण ts. *the musk-deer*, iii. 20<sup>3</sup>.

गम्भ [°भ] *womb, belly, interior*, i. 34<sup>17</sup>; iii. 31<sup>5, 12</sup>, 4<sup>1</sup>; iv. 21<sup>5</sup>.

गम्भर [°भर] *inner apartment*, iii. 22<sup>1</sup>.

गम् to go, pass. gacchāmi, iii. 31<sup>5</sup>, 34<sup>2</sup>. gacchanti, iv. 9<sup>b</sup>. gaccha, i. 20<sup>13, 25</sup>, ii. 42<sup>23</sup>. gacchamha, iii. 22<sup>5</sup>. ga-

missam, i. 34<sup>38</sup>, ii. 50<sup>3</sup>, iv. 19<sup>37, 47</sup>.

gamissamo, i. 36<sup>1</sup>. gao, iii. 25<sup>d</sup>.

gado, iii. 31<sup>4</sup>, 5<sup>2</sup>. gaa, i. 33<sup>c</sup>. ga-

dā, i. 18<sup>15</sup>, 20<sup>20, 25</sup>, iv. 9<sup>2</sup>, 19<sup>22</sup>.

gaah, i. 35<sup>b</sup>, iii. 3<sup>a, d</sup>. gadah, ii.

1<sup>3</sup>, 11<sup>2</sup>, iii. 4<sup>1</sup>, 12<sup>2</sup>. gadāe, iv. 20<sup>3</sup>.

gae, i. 14<sup>2</sup>, 35<sup>c</sup>. gade, iii. 31<sup>4</sup>, 8<sup>4</sup>;

iv. 18<sup>22</sup>. gadua, iv. 18<sup>4</sup>, 19<sup>24</sup>.

+ अनु to accompany. anugaa, iv. 11<sup>b</sup>. anugadā, ii. 28<sup>2</sup>.

+ ज्ञ to know, learn. avagamā, iii. 34<sup>5, 7</sup>.

+ आ to come. ācchasi, ii. 49<sup>23</sup>. ācchadī, ii. 41<sup>5</sup>, iii. 34<sup>7</sup>. āccha, iii. 34<sup>5</sup>. ācchadha, iv. 19<sup>26, 51</sup>.

agamissam, i. 20<sup>30</sup>; iv. 19<sup>18</sup>. āga-

missadi, iv. 18<sup>21</sup>. āgantavvam, iv.

19<sup>25</sup>. āado, iv. 19<sup>20</sup>. āadā, ii.

61<sup>4, 17</sup>, 42<sup>2</sup>; iv. 19<sup>17</sup>. āgadam, i.

18<sup>4</sup>; iii. 34<sup>7</sup>.

+ उद् to rise, ascend. uggaa, iii. 1<sup>c</sup>.

+ निस् to come out, part. niggacchadi, iv. 19<sup>2</sup>. niggaa, iii. 20<sup>c</sup>.

+ सम् to join, meet. samgada, iii. 31<sup>4</sup>.

गत ts. *going away*, iv. 7<sup>d</sup>.

गत्य [°न] *going, motion*, iii. 23<sup>5</sup>.

गम्भीर ts. *deep, solemn*, i. 28<sup>3</sup>.

गरल ts. *poison*, ii. 11<sup>a</sup>.

गद् to drop, fall. Caus. to pour out, filter, strain galanti, ii. 9<sup>b</sup>. gā-lassa, i. 19<sup>c</sup>.

+ वि to vanish, disappear. vialda, ii. 6<sup>10</sup>.

गलिचत्तल् [°चलोचत्त] HD. 6. 91. a strong but lazy bull, i. 20<sup>20</sup>.

गव्य [°व] *pride*, i. 19<sup>5</sup>.

गाढ ts. *strong, vehement, intense*, i. 19<sup>5</sup>, 20<sup>13</sup>, ii. 45<sup>a</sup>; iii. 20<sup>3</sup>, iv. 1<sup>a</sup>.

गिम्प [°पम्प] *summer*, ii. 41<sup>5</sup>, iv. 1<sup>2</sup>, 4<sup>c</sup>.

गिरा [°गिर] *speech, voice, words*, ii. 29<sup>c</sup>.

गिरि ts. *a mountain*, i. 20<sup>a</sup>.

गिरिन्द [°रीन्द] *the king of mountains, Himavant, the father of Pārvaṭi*, i. 3<sup>b</sup>.

गिरिस् [°ण] Gwa, i. 8<sup>b</sup>; iii. 29<sup>a</sup>.

गिरिसुक्ता [°ता] Pārvaṭi, i. 4<sup>d</sup>.

गोत्र [°त्रि] *song, singing*, iv. 17<sup>a</sup>.

गुण ts. *quality, virtue; thread, string, cord*, i. 10<sup>b</sup>, 20<sup>13</sup>, 33<sup>a</sup>; ii. 2<sup>b</sup>, 4<sup>a</sup>, 26<sup>b</sup>, 27<sup>c</sup>, 28<sup>c</sup>, iii. 8<sup>5</sup>, iv. 19<sup>25</sup>, 22<sup>c</sup>, 24<sup>a</sup>.

गुह्य *see* गुम्ह

गुम्ह *to string, tie, arrange.* gumphedi,  
i. 4<sup>a</sup>. gumphantā, i. 15<sup>a</sup>. guttha.  
iii. 2<sup>a</sup>, 5<sup>b</sup>.

गुरु *ts. a teacher, spiritual preceptor,*  
i. 5<sup>b</sup>, 22<sup>a</sup>, iv. 18<sup>12</sup>, 21, 22.

गुह् *to hide.* gūdhā, ii. 21<sup>a</sup>.

+उप *to embrace.* uvagūdhō, ii. 45<sup>a</sup>.

गु+समुद् *to throw out, put forth.* sa-  
muggirā, ii. 45<sup>b</sup>.

गेम [ग] *song*, iii. 14<sup>a</sup>.

गेम्य [गम] *what can be grasped*, i. 30<sup>a</sup>;  
iii. 19<sup>b</sup>.

गेहिजा [गेहिजा] *red chalk*, iii. 18<sup>b</sup>.

गेहिणी [ग] *wife*, i. 11<sup>a</sup>; iii. 15<sup>a</sup>.

गी *to sing.* gānta, i. 21<sup>a</sup>.

गीमर [गर] *range of the organs of sense,*  
*grip, hold, influence*, iv. 2<sup>a</sup>, 20<sup>b</sup>.

गीर्त [गी] *congregation*, i. 20<sup>32</sup>.

गीर [गीर] *white, yellowish*, iii. 34<sup>b</sup>.

गीरम *the same*, iii. 31<sup>a</sup>.

गीरङ्ग [गीरङ्ग] *fem. āṅgī, having a pale-*  
*red body*, i. 20<sup>a</sup>.

गीर्त [गी] *Pūrvaṭi*, i. 28<sup>a</sup>; ii. 6<sup>22</sup>; iv. 18<sup>11</sup>.

गीवम [ग] *a cow-herd*, i. 21<sup>a</sup>.

ग्रह् *to seize, take.* gēpha. iv. 20<sup>12</sup>. ghet-  
tūna, i. 12<sup>a</sup>. gēphā, iv. 19<sup>12</sup>, 22, 27.

घद् *Caus., to join, accomplish, form.*  
ghadei, iii. 17<sup>a</sup>. aghadā, i. 2<sup>b</sup>.

+उद् *Caus., to open.* ugghāḍijjanti,  
i. 36<sup>a</sup>.

+सम् *to be united, joined* samghadāi,  
iii. 9<sup>a</sup>. samghadāḍa, i. 18<sup>a</sup>.

घट् *to rub* ghatṭedi i. 4<sup>a</sup>.

घटय, ग्या [घटय. ग्या] *forming, joining;*

*contact; conning, stamping*, ii. 37<sup>a</sup>,  
41<sup>a</sup>, iii. 10<sup>a</sup>, iv. 9<sup>a</sup>.

घट [न] *1. compact, dense, strong.* i.  
13<sup>a</sup>, 27<sup>b</sup>, 29<sup>a</sup>; ii. 6<sup>10</sup>, 12<sup>a</sup>, iii. 20<sup>a</sup>;  
iv. 6<sup>a</sup>, 8<sup>a</sup>. *2 a cloud*, iii. 4<sup>a</sup>.

घण्टार [घन] *camphor*, ii. 21<sup>a</sup>.

घण्टारमञ्जरी [घन] *name of a woman,*  
*synonymous with Karpūramāñja-*  
*rī*, iv. 18<sup>12</sup>, 22, 19<sup>12</sup>, 20<sup>a</sup>, 22.

घण्टा *ts. a bell*, ii. 31<sup>b</sup>.

घन [न] *heat, warmth*, ii. 6<sup>10</sup>; iii. 20<sup>a</sup>.

घर H. 2. 144. *a house*, i. 14<sup>a</sup>, 18<sup>a</sup>, 20<sup>34</sup>;  
ii. 2<sup>a</sup>; iv. 1<sup>b</sup>, 18<sup>a</sup>.

घट्ट *ts. a grinding-stone*, iii. 30<sup>a</sup>.

घटिणी [घटिणी] *a wife*, i. 19<sup>a</sup>, 34<sup>11</sup>; ii. 8<sup>b</sup>;  
iii. 15<sup>a</sup>, iv. 18<sup>22</sup>.

घञ् H. 4. 334. *to throw, cast.* ghal-  
lissam, i. 20<sup>32</sup>.

घुहिर [घु] *saffron*, ii. 37<sup>a</sup>.

घेनुय *see* घृ.

घ *see* घ.

घन [घ] *collection, heap, mass.* i. 26<sup>b</sup>;  
ii. 50<sup>a</sup>.

घटविच [घटविच] *of four kind, fourfold*,  
ii. 1<sup>a</sup>.

घटस्वर्ग [घटस्वर्ग] *sixty-four* iii. 4<sup>a</sup>.

घमोर [घमोर] *the Greek partridge (said*  
*to feed on moonbeams)*, i. 1<sup>a</sup>.

घट [घट] *a wheel*, ii. 18<sup>a</sup>, 23<sup>a</sup>, 34<sup>a</sup>.

घट्टन HD. 3. 20. *round*, ii. 34<sup>a</sup>.

घट्टवर्द्धि [घट्टवर्द्धि] *an emperor*, i. 12<sup>a</sup>;  
iii. 15<sup>a</sup>, iv. 18<sup>22</sup>, 23<sup>a</sup>.

घट्टास [घट्टास] *ruddy gorse*, ii. 8<sup>b</sup>, 50<sup>a</sup>.

घट्टाङ्ग [घट्टाङ्ग] *wheel-like*, ii. 23<sup>a</sup>; iii.  
19<sup>a</sup>.

अक्षु [अक्ष] *an eye*, ii. 5<sup>a</sup>.

अक्षु- *see* अक्ष.

अक्षुषण [अक्षु] *going, walking*, i. 27<sup>a</sup>.

अक्षु HD. 3. 1. *beautiful*, i. 31<sup>b</sup>, 33<sup>a</sup>; ii. 25<sup>a</sup>, 28<sup>b</sup>, iv. 13<sup>b</sup>.

अक्षुषण *beauty*, i. 14<sup>2</sup>, 20<sup>3</sup>; iii. 9<sup>a</sup>, 16<sup>2</sup>.

अक्षुष- H. 1. 35, 2. 154. *beauty*, ii. 24<sup>a</sup>, 26<sup>c</sup>, iii. 6<sup>a</sup>, 13<sup>b</sup>.

अक्षु [अक्ष] *smearing, anointing*, i. 20<sup>a</sup>.

अक्षुषण *ts. trembling, tremulous*, ii. 41<sup>c</sup>.

अक्षुषण *ts. waddling*, iii. 23<sup>a</sup>.

अक्षु-licking, *cp. Marāṣī cāṣaṇa*, i. 20<sup>23</sup>.

अक्षु H. 4. 206. *to rise, increase*. *caḍadā*, iii. 16<sup>1</sup>.

अक्षुष *ts. wild, impetuous, angry*, i. 17<sup>a</sup>, 23<sup>a</sup>; ii. 10<sup>b</sup>.

अक्षुष [अक्षुष] *the sun*, i. 35<sup>a</sup>.

अक्षुष [अक्षुष] *name of a king*, i. 12<sup>a</sup>.

अक्षुष [अक्षुष] *name of a king*, iv. 18<sup>10</sup>.

अक्षुष- H. 2. 154. *impetuosity*, i. 16<sup>2</sup>.

अक्षुषी [अक्षुषी] *the fourth day (e. g. of a lunar fortnight)*, ii. 6<sup>23</sup>, 29<sup>2</sup>.

अक्षुषी [अक्षुषी] *the fourteenth day of a lunar fortnight*, iv. 18<sup>11</sup>.

अक्षुष [अक्षुष] *skilful, conversant with*, i. 7<sup>1</sup>.

अक्षुषण *skill, loveliness*, i. 20<sup>1</sup>.

अक्षुषण [अक्षुषण] *sixty-four*, iii. 4<sup>1</sup>.

अक्षुष [अक्षुष] *the moon*, i. 32<sup>b</sup>, ii. 5<sup>b</sup>, 6<sup>10</sup>, 27<sup>b</sup>, 29<sup>12</sup>, 29<sup>11</sup>, 43<sup>2</sup>; iii. 16<sup>b</sup>, 24<sup>2</sup>, 25<sup>d</sup>, 26<sup>1</sup>, 29<sup>b</sup>, 30<sup>2</sup>; iv. 19<sup>24</sup>.

अक्षुष [अक्षुष] *sandal*, i. 14<sup>b</sup>, 17<sup>b</sup>, 20<sup>3</sup>; ii. 10<sup>a</sup>, 11<sup>a</sup>, 1; iii. 20<sup>d</sup>, 28<sup>b</sup>; iv. 5<sup>c</sup>, 6<sup>c</sup>, 8<sup>a</sup>.

अक्षुषण [अक्षुषण] *name of a woman*, iv. 9<sup>2</sup>.

अक्षुषा [अक्षुषा] *moonlight*, iv. 19<sup>24</sup>.

अक्षुष H. 4. 395. *to compress, squeeze*. *campiam* (*P translates pīḍitam*), ii. 33<sup>a</sup>.

अक्षुष [अक्षुष] *name of a tree and its flowers*, i. 14<sup>2</sup>, 16<sup>a</sup>, 34<sup>23</sup>; ii. 42<sup>b</sup>; iii. 1<sup>a</sup>, 22<sup>b</sup>, 30<sup>b</sup>.

अक्षुष *ts. name of a town, Campā*, i. 14<sup>2</sup>.

अक्षुष- [अक्षुष] *skin*, i. 23<sup>c</sup>.

अक्षुषण [अक्षुषण] *a whip. cammatthānto, looking like a whip*, ii. 39<sup>b</sup>.

अक्षुष-सम् *Caus., to communicate. sam-cārentā*, ii. 2<sup>a</sup>.

अक्षुष [अक्षुष] *acting, behaviour, acts*, ii. 40<sup>a</sup>.

अक्षुष *to stir, move; to get loose. calā*, ii. 1<sup>a</sup>. *calāṇa*, i. 27<sup>a</sup>.

अक्षुष *ts. tremulous, rolling*, ii. 5<sup>a</sup>; iv. 16<sup>b</sup>.

अक्षुष [अक्षुष] *a foot*, i. 20<sup>24</sup>; ii. 13<sup>a</sup>, 33<sup>a</sup>, 42<sup>a</sup>, 43<sup>a</sup>.

अक्षुष [अक्षुष] *moving, shaking*, i. 36<sup>c</sup>.

अक्षुष [अक्षुष] *the motion of the feet in the dance*, iv. 12<sup>b</sup>, 16<sup>b</sup>.

अक्षुष [अक्षुष] *unsteady, wavering*, i. 15<sup>a</sup>; ii. 49<sup>a</sup>.

अक्षुष [अक्षुष] *a drinking-vessel*, iv. 19<sup>b</sup>.

अक्षुष *ts. a chowry, fan*, ii. 31<sup>a</sup>; iv. 9<sup>2</sup>.

अक्षुषण *ts. a terrific form of Durgā*, iv. 18<sup>30</sup>, 38, 19<sup>12</sup>.

अक्षुष- [अक्षुष] *wandering, moving*, iv. 2<sup>a</sup>.

अक्षुष *ts. lovely*, i. 16<sup>2</sup>.

अक्षुष [अक्षुष] *a bow*, ii. 6<sup>a</sup>; iv. 14<sup>a</sup>, 19<sup>24</sup>.

चाहुआय [वान्] *the Cāuhan family*, i. 11<sup>a</sup>.  
चि+उद् to *gather, arrange*. uccipedi,  
l. 4<sup>a</sup>.

चिम *see* चेम.

चित् *ts. mind, heart*, ii. 40<sup>b</sup>, 49<sup>a</sup>; iii.  
11<sup>a</sup>, 12<sup>a</sup>; iv. 9<sup>c</sup>, 20<sup>c</sup>.

चित् [च] 1. *bright, variegated, spotted*,  
iv. 9<sup>12</sup>. 2. *a picture*, i. 27<sup>c</sup>, 30<sup>d</sup>,  
ii. 4<sup>a</sup>.

चित्तर [चकर] *a painter*, ii. 40<sup>b</sup>.

चित्तमिति [चित्र] *a painted wall, a wall-  
picture*, i. 36<sup>a</sup>.

चित्तलेहा [चित्रलेखा] *name of a woman*,  
iv. 9<sup>a</sup>.

चिता [च] *the fourteenth lunar man-  
sion*, iii. 31<sup>a</sup>.

चिर *long*. ciraṁ, *for a long time*, ii. 4<sup>a</sup>.  
cirāṣa, *at last*, iii. 23<sup>b</sup>.

चिराम- [च] to *tarry*. cirādi, ii. 6<sup>a</sup>.

चिरुर H. 1: 186. *the hair of the head*,  
ii. 21<sup>a</sup>.

चुम्ब to *kiss*. cumbia, i. 17<sup>d</sup>.

चुम्बल [च] *kissing*, i. 2<sup>a</sup>.

चूढामणि *ts. a crest-jewel; best, excellent*,  
i. 5<sup>b</sup>. \*ttapa [tva], i. 20<sup>a</sup>.

चूर्ण to *crush*. cūraṣṣaṁ, i. 20<sup>30</sup>. cū-  
riadu, i. 20<sup>27</sup>.

चूला [चा] *top-knot*, iv. 2<sup>a</sup>.

चेम, चिम, च H. 2. 184. *restrictive or  
strengthening particle; used with  
tad (like tad eva) to mean 'the  
same'*; i. 8<sup>a</sup>, 21<sup>d</sup>; iii. 11<sup>a</sup>, 19<sup>d</sup>.

चेदिना [चटिका] *a female slave or ser-  
vant*, i. 20<sup>30</sup>, 26.

चेम [चि] *a lunar month, March-April*,  
i. 17<sup>d</sup>, 18<sup>d</sup>.

चोरस [क] *a thief, robber*, iii. 31<sup>a</sup>.

चोल *ts. name of a country*, i. 15<sup>b</sup>.

च *see* चेम.

चतुस्त HD. 3. 24. *clever*, i. 1<sup>c</sup>, 5<sup>c</sup>; iii. 9<sup>a</sup>.

चटुम [चटक] *the sixth*, iii. 18<sup>d</sup>.

चडा [चटा] *mass, lustre, splendor, flash*,  
i. 29<sup>a</sup>; ii. 32<sup>a</sup>; iii. 20<sup>a</sup>.

चत [च] *a parasol, umbrella*, ii. 29<sup>d</sup>.

चद् + च to *hide, conceal*. pacchānti,  
i. 33<sup>b</sup>.

ऊणम [बदपद्] *a bee*, ii. 2<sup>b</sup>.

ऊम्मुह [बयमुह] *a name of Kārttikeya*, i. 3<sup>a</sup>.

ऊम्मासिम [ययमासिम] *weighing six māsa*,  
ii. 17<sup>a</sup>, ii. 20<sup>a</sup>.

ऊस *ts. deception, guise, semblance*, ii.  
35<sup>a</sup>; iii. 32<sup>b</sup>.

ऊस to *deceive, cheat*. chaldā, ii. 29<sup>10</sup>.

ऊवि *ts. color, splendor, shimmer*, i. 29<sup>b</sup>;  
ii. 47<sup>b</sup>, 50<sup>c</sup>, iv. 5<sup>c</sup>.

ऊमा [चा] *reflection, light*, ii. 6<sup>10</sup>; iii. 1<sup>c</sup>.

छुर to *cover, smear, envelop*. churia,  
iv. 5<sup>a</sup>. churio, i. 29<sup>d</sup>.

छुरा *ts. smearing, anointing*, iii. 28<sup>a</sup>.

छुहा [चध] *hunger*, iii. 8<sup>a</sup>.

ऊम [क] *clever*, ii. 26<sup>c</sup>; iii. 6<sup>b</sup>.

ऊस [चि] *field, width*, i. 30<sup>c</sup>.

ऊल् H. 4. 395. *to cleanse, rub* chol-  
lanti, i. 14<sup>a</sup>.

च *see* यद्

ऊम [य] *conquest, triumph*, iv. 20<sup>a</sup>.

ऊम- [ऊमल] *the world*, iii. 12<sup>c</sup>, 17<sup>a</sup>.

ऊमण [ऊम] *subduing*, ii. 41<sup>d</sup>.

ऊर [यदि] *if*, ii. 47<sup>a</sup>, 48<sup>a</sup>; iii. 12<sup>a</sup>, 15<sup>c</sup>,  
33<sup>a</sup>; iv. 2<sup>10</sup>, 3<sup>a</sup>, 18<sup>14</sup>.

जङ्घ- [जयिन्] *fem.* \**ṃi*, *conquering, vanquishing*, ॥ 41<sup>b</sup>.

जङ्गल [यत्] *one of a class of demigods*, 1. 25<sup>c</sup>.

जङ्गल *ts.* *moving*, ॥ 18<sup>a</sup>.

जङ्गल [जात्य] *noble, well-born, genuine*, 1. 14<sup>2</sup>, 32<sup>a</sup>, ॥ 19<sup>a</sup>, 25<sup>b</sup>; ॥ 1<sup>b</sup>.

जङ्गल [जर्जर] *old, decayed*, ॥ 4<sup>d</sup>.

जङ्गल [\*न] *people, man; common people*, 1. 4<sup>2</sup>, 18<sup>a</sup>, 21<sup>a</sup>, 34<sup>a</sup>; ॥ 3<sup>a</sup>, 6<sup>17</sup>, 28<sup>b</sup>, 31<sup>d</sup>, 40<sup>2</sup>, 41<sup>d</sup>, 47<sup>d</sup>, ॥ 12<sup>a</sup>, 15<sup>a</sup>, 27<sup>d</sup>, 28<sup>b</sup>; ॥ 2<sup>b</sup>, 9<sup>a</sup>, 14<sup>b</sup>, 24<sup>a</sup>.

जङ्गल [\*न] *fem.* \**ṃi*, *producing, causing; fem. a mother*, 1. 26<sup>d</sup>, ॥ 9<sup>d</sup>.

जङ्गल [यान्ता] *festival, procession*, ॥ 44<sup>d</sup>.

जङ्गल [यत्स] *from whence, from which time; because*, 1. 4<sup>2</sup>, 12<sup>1</sup>, 18<sup>15</sup>, 19<sup>7</sup>, 20<sup>7</sup>, 13, 31<sup>2</sup>, 34<sup>21</sup>, 32<sup>2</sup>; ॥ 6<sup>a</sup>, 42<sup>22</sup>; ॥ 1<sup>1</sup>, 3<sup>2</sup>, 20<sup>16</sup>, 22<sup>1</sup>.

जङ्गल [यत्] *as, as follows*, 1. 7<sup>2</sup>, 8<sup>4</sup>, 13<sup>2</sup>, 16<sup>a</sup>, ॥ 26<sup>1</sup>, 42<sup>22</sup>; ॥ 18<sup>7</sup>, 20<sup>20</sup>. See जङ्गल

जङ्गल [यत्] *at will*, 1. 16<sup>3</sup>; ॥ 3<sup>11</sup>. *Op.*

जङ्गल *to be produced, be, become, happen.*

*Caus- to produce.* jāṇo, 1. 29<sup>d</sup>; ॥ 50<sup>d</sup>. jāṇ, 1. 20<sup>d</sup>, 35<sup>c</sup>, ॥ 1<sup>d</sup>, 3<sup>d</sup>; ॥ 28<sup>d</sup>. jāṇam, 1. 16<sup>a</sup>. jāṇe, ॥ 42<sup>21</sup>. jāṇia, 1. 2<sup>a</sup>, ॥ 19<sup>a</sup>, 32<sup>c</sup>.

+ जङ्गल *to grow, become.* samjāṇ, ॥ 25<sup>b</sup>, ॥ 23<sup>c</sup>

जङ्गल [यन्त्र] *an instrument, machine*, ॥ 13<sup>a</sup>. \*jāla, *an artificial stream of water, showerbath*, ॥ 10<sup>b</sup>. \*dhārā, *the same*, ॥ 20<sup>c</sup>.

जङ्गल [जल्पित] *speech, murmur*, ॥ 2<sup>a</sup>.

जङ्गल [ज्वर] *fever*, ॥ 42<sup>5</sup>.

जङ्गल [\*ठ] *hard, solid*, ॥ 2<sup>b</sup>. jaradhā-māna, *growing old, ripe, matured*, ॥ 1<sup>5</sup>

जङ्गल *ts.* *water*, 1. 4<sup>a</sup>, ॥ 11<sup>c</sup>, 24<sup>a</sup>, 30<sup>b</sup>; ॥ 3<sup>17</sup>, 13, 20<sup>c</sup>.

जङ्गलजलि [जला] *a libation of water presented to the manes of a deceased person*, ॥ 5<sup>d</sup>, 42<sup>21</sup>.

जङ्गल [\*धर] *a cloud*, ॥ 3<sup>11</sup>, 28<sup>d</sup>.

जङ्गल *to speak, talk.* jampanta, ॥ 27<sup>c</sup>.

जङ्गलजन्तर [\*निजान्तर] *the turning-room*, 1. 12<sup>1</sup>.

जङ्गल [यत्] *as, that*, 1. 34<sup>a</sup>, 4<sup>c</sup>; ॥ 44<sup>d</sup>; ॥ 20<sup>b</sup>. jāḥā, *the same*, 1. 34<sup>d</sup>. See जङ्गल

जङ्गल [यत्] H. 3. 60. *where*, 1. 20<sup>22</sup>, 22<sup>a</sup>, 13.

जङ्गल [यत्] *at will*, ॥ 22<sup>a</sup>. See जङ्गल

जङ्गल [यत्नि] *might*, ॥ 29<sup>d</sup>, 41<sup>5</sup>; ॥ 4<sup>c</sup>.

जङ्गल [यत्त] *as far as, till, in the meantime*, ॥ 41<sup>5</sup>; ॥ 34<sup>2</sup>.

जङ्गल *to conquer, surpass, curb, restrain, be victorious* jāṇ, 1. 4<sup>d</sup>; ॥ 18<sup>d</sup>, 30<sup>b</sup>; ॥ 19<sup>b</sup>. jāa, 1. 14<sup>2</sup>. jāadu, ॥ 6<sup>12</sup>; ॥ 9<sup>12</sup>, 18<sup>d</sup>. jāa, ॥ 4<sup>a</sup>. jado, ॥ 2<sup>1</sup>.

+ जङ्गल *to conquer.* pijāda, 1. 14<sup>2</sup>.

+ जङ्गल *to conquer, defeat.* vinijāda, 1. 13<sup>d</sup>

जङ्गल *to live.* jivadhā, 1. 20<sup>11</sup>.

जङ्गल *ts.* *life, soul*, 1. 35<sup>c</sup>.

जङ्गल [\*त] *life*, ॥ 9<sup>d</sup>.

जङ्गल [जिह्व] *tongue*, ॥ 47<sup>c</sup>.

जङ्गल [युग] *a pair, couple*, 1. 26<sup>a</sup>, ॥ 13<sup>a</sup>, 18<sup>a</sup>, 33<sup>a</sup>, 37<sup>a</sup>.

जङ्गल [युवन्] *young*, ॥ 41<sup>d</sup>.

जङ्गल [युगल] *a pair, couple*, 1. 20<sup>21</sup>; ॥ 6<sup>21</sup>, 7<sup>2</sup>, 13<sup>b</sup>, 16<sup>a</sup>.

कुशलञ्च [युगलञ्च] *the same*, II. 14<sup>a</sup>.

कुम्भ [युद्ध] *see* मल्लकुम्भ

कुप्य [वर्ण] *old, wasted, decayed*, II. 29<sup>11</sup>, III. 28<sup>c</sup>.

कुन्तिद्विर [युधिष्ठिर] *name of the eldest Pāṇḍava prince His eldest brother, the son of Kuntī, was Karna, which word means also ear*, I. 20<sup>15</sup>.

कुट्ट [ज्येष्ठ] *eldest*, I. 20<sup>15</sup>, 34<sup>35</sup>, II. 10<sup>2, 4</sup>.

कुत्तिञ्च H. 2. 157 *so much as*, I. 7<sup>b</sup>.

कुञ्ज [यव] H. 4. 280 *a particle used to strengthen the sense, just, quite If anusvāra or ā, i, ū precedes, we find the form jeva; otherwise, jjeva. jeva, I. 5<sup>7</sup>, 7<sup>1</sup>, 16<sup>4</sup>, 20<sup>4, 6, 20</sup>, 34<sup>34</sup>, II. 6<sup>25</sup>, 24<sup>2</sup>; III. 22<sup>a</sup>, 34<sup>7</sup>; IV. 19<sup>50</sup>. jjeva, I. 8<sup>1</sup>, 20<sup>34</sup>; II. 1<sup>2</sup>, 9<sup>1</sup>, 45<sup>1</sup>, III. 22<sup>3</sup>, 34<sup>2</sup>, IV. 19<sup>4, 24, 50</sup>.*

कुर्वन्ति [योगिनी] *a witch, sorceress*, IV. 17<sup>a</sup>.

कुर्वन्ति [योगेश्वर] *a sorcerer*, I. 26<sup>d</sup>, 28<sup>5</sup>, IV. 18<sup>12</sup>, 19<sup>5</sup>.

कुर्वन्ति [योग्य] *fit, appropriate*, I. 19<sup>2</sup>, II. 5<sup>d</sup>, 23<sup>a</sup>; IV. 2<sup>a</sup>.

कुर्वन्ति [ज्योत्स्ना] *moonlight*, I. 1<sup>d</sup>, 4<sup>c</sup>, 28<sup>c</sup>, II. 11<sup>a</sup>, 30<sup>b</sup>, III. 7<sup>a</sup>, 25<sup>b</sup>, 28<sup>b</sup>.

कुर्वन्ति [यौवन] *youth*, III. 17<sup>b</sup>, 18<sup>c</sup>.

कुर्वन्ति to know. jñāsi, I. 18<sup>16</sup>, II. 42<sup>16, 17</sup>, 47<sup>1, 2</sup>. jñāsi, I. 35<sup>b</sup>. jñādi, I. 32<sup>2</sup>, III. 34<sup>9</sup>. jñāmo, III. 12<sup>d</sup>. jñānta, II. 49<sup>2</sup>. jñā, I. 34<sup>1</sup>, II. 43<sup>12</sup>. jñā, I. 22<sup>a</sup>; III. 3<sup>a</sup>, 7<sup>15</sup>, 15<sup>c</sup>. jñāntadi, I. 28<sup>2</sup>.

कुर्वन्ति to order, command. jñavedi, I. 19<sup>a</sup>, 34<sup>30</sup>. jñavedu, I. 4<sup>15</sup>.

+वि to communicate, speak, tell vinavedi, IV. 9<sup>17</sup>, 18<sup>7</sup>. vinavedum, IV. 9<sup>14</sup>, 18<sup>24</sup>. vinnaviadi, II. 28<sup>1</sup>; IV. 18<sup>10</sup>, 19<sup>17</sup>. vinnatto, IV. 18<sup>12</sup>. vinnattam, IV. 18<sup>15</sup>. vinnāvidam, IV. 18<sup>4</sup>.

ज्वल to burn, be hot. jalai, II. 11<sup>c</sup>, III. 20<sup>c</sup>.

+उद् Caus., to make illustrious. ujjaledi, I. 19<sup>7</sup>.

झञ्झञ्च *is a jingling sound*, IV. 17<sup>a</sup>.

झञ्झञ्च to sound, jingle. \*nanta, II. 32<sup>a</sup>.

झत्ति [झटिति] *quickly, suddenly, at once*, I. 20<sup>d</sup>, 36<sup>b</sup>, II. 38<sup>a</sup>; III. 3<sup>c</sup>. Cp. तदत्ति.

झट्ट+ञ्च H. 4. 173. Caus., to cause to drop, ooze. pajharāvedi, IV. 18<sup>35</sup>.

झाञ्च [ध्यान] *meditation, contemplation*, I. 22<sup>a</sup>, 24<sup>b</sup>, 34<sup>27</sup>, II. 4<sup>d</sup>, IV. 19<sup>55</sup>.

टप्पर HD. 4. 2. *gaping, large, uneven*, I. 20<sup>10</sup>.

टिङ्गिद HD. 4. 3 *adorned with a tilaka or mark made with sandal wood or unguents*, II. 11<sup>d</sup>.

टेटा 1. *a scar*, see bhamaraṭeṇṭā. 2 HD. 4. 3 *a gambling-place. ṭeṭṭakarālā, terrible in the gambling-places or a Durgā of the gambling-places (K. urahkṇopalaṭṭatācapdikā)*, I. 18<sup>a</sup>, 20<sup>22</sup>.

ठक्क *is a lord, chief*, III. 8<sup>1</sup>.

ठाण [स्थान] *place; tone, modulation*, i. 4<sup>1</sup>, 20<sup>10</sup>; ii. 1<sup>1</sup>; iv. 19<sup>22, 24</sup>.

ढम्बन्त *see* दम्ब.

ढम्ब + धि *to cheat, deceive, mock*. vi. dambedi, iii. 8<sup>1</sup>.

ढम्बर *ts. mass, show, pomp, empty noise*, i. 2<sup>1</sup>; iii. 12<sup>1</sup>, 13<sup>1</sup>.

ढिम्भ *ts. a young child*, i. 30<sup>1</sup>.

ढी + उद्यु *to fly up*. uddiyo, iv. 2<sup>11</sup>.

ढिल्ल [विधिल] *loose, relaxed, careless*, i. 13<sup>1</sup>; iii. 9<sup>1</sup>.

द्य [न] *not*, i. 6<sup>1</sup>, 8<sup>1</sup>, 13<sup>1</sup>, 18<sup>18, 19</sup>, 20<sup>4, 7, 8, 9, 14, 30, 32</sup>, 22<sup>1</sup>, 25<sup>1</sup>, 27<sup>1</sup>, 30<sup>1</sup>, 34<sup>1</sup>, 4<sup>1</sup>, 17<sup>1</sup>; ii. 1<sup>1</sup>, 4<sup>1</sup>, 6<sup>1</sup>, 8<sup>1</sup>, 10<sup>1</sup>, 16<sup>1</sup>, 24<sup>1</sup>, 26<sup>1</sup>, 28<sup>1</sup>, 32<sup>1</sup>, 40<sup>1</sup>, 42<sup>1</sup>, 17<sup>22</sup>, 47<sup>1</sup>, 49<sup>1</sup>; iii. 8<sup>1</sup>, 9<sup>1</sup>, 14<sup>1</sup>, 15<sup>1</sup>, 16<sup>1</sup>, 20<sup>1</sup>, 22<sup>1</sup>, 34<sup>1</sup>; iv. 2<sup>1</sup>, 10<sup>1</sup>, 3<sup>1</sup>, 9<sup>1</sup>, 18<sup>20</sup>, 19<sup>2</sup>, 20<sup>1</sup>.

द्यक्षण [नयन] *eye*, i. 20<sup>18</sup>, 34<sup>1</sup>; ii. 6<sup>1</sup>, 19<sup>1</sup>, 21<sup>1</sup>, 38<sup>1</sup>, 40<sup>1</sup>, 42<sup>1</sup>; iii. 20<sup>17</sup>; iv. 20<sup>1</sup>.

द्यक्षर [नगर] *a town*, i. 25<sup>1</sup>; ii. 30<sup>1</sup>; iii. 5<sup>1</sup>.

द्यक्षरी [नगरी] *the same*, ii. 3<sup>1</sup>.

द्ये H. 4. 283. *surely (as used half questioningly)*, i. 29<sup>1</sup>, 34<sup>20</sup>; ii. 47<sup>1</sup>.

द्यक्षलक्ष [नक्षत्र] *a lunar mansion*, i. 20<sup>18, 21</sup>; iii. 3<sup>14</sup>.

द्यक्षलक्ष [नर्तन] *dancing*, iv. 17<sup>1</sup>.

द्यक्षलक्षी [नर्तनी] *a female dancer*, i. 16<sup>1</sup>; iv. 11<sup>1</sup>.

द्यक्षलक्ष [नर्तित] *dancing*, iii. 22<sup>1</sup>.

द्यक्ष [नृत्य] *dancing, acting*, i. 4<sup>1</sup>, 1<sup>1</sup>; ii. 15<sup>1</sup>; iii. 14<sup>1</sup>.

द्यद्धावय [नर्तयय] *causing to dance, move, shake*, i. 16<sup>1</sup>, 17<sup>1</sup>.

द्यद् + धि H. 4. 150. *to confuse, mystify, delude*. vipadida, iv. 19<sup>22</sup>.

द्यदी [नटी] *an actress, courtesan*, ii. 28<sup>1</sup>.

द्यन्दिक्तु [नन्दिदत्त] *name of a poet*, i. 20<sup>20</sup>.

द्यन्दिनी [नन्दिनी] *a daughter*, i. 12<sup>1</sup>.

द्यरवय [नरपति] *a king*, ii. 35<sup>1</sup>.

द्यरिन्द [नरेन्द्र] *the same*, i. 12<sup>1</sup>.

द्यलिख [नलिन] *a lotus flower*, i. 27<sup>1</sup>.

द्यलिखी [नलिनी] *a lotus plant, a pond abounding in lotuses*, i. 35<sup>1</sup>; iii. 19<sup>1</sup>.

द्यल [नव] *new*, i. 32<sup>1</sup>; ii. 2<sup>1</sup>, 19<sup>1</sup>, 41<sup>1</sup>, 43<sup>1</sup>, 44<sup>1</sup>; iii. 1<sup>1</sup>, 4<sup>1</sup>, 24<sup>1</sup>, 25<sup>1</sup>, 30<sup>1</sup>; iv. 7<sup>1</sup>, 9<sup>1</sup>, 22<sup>1</sup>.

द्यल [नक्षत्र] *the sky*, iii. 7<sup>1</sup>, 29<sup>1</sup>. na-haddhe [nabho'ddhe] *in the midst of the sky*, i. 25<sup>1</sup>.

द्यक्षलक्ष [नभस्तल] *the sky*, iii. 36<sup>1</sup>.

द्यक्षलक्ष [नगलता] *Piper betle*, iv. 6<sup>1</sup>.

द्यक्षिण [नाटिका] *a short or light domestic comedy in four acts, such as the Ratnāvati*, i. 6<sup>1</sup>.

द्यक्षिण [नान] *manifold, various*, ii. 3<sup>1</sup>.

द्यक्ष [नाम] *name; by name; indeed*, i. 25<sup>1</sup>, 34<sup>1</sup>, 11<sup>1</sup>, ii. 26<sup>1</sup>; iii. 1<sup>1</sup>, 5<sup>1</sup>; iv. 9<sup>1</sup>, 18<sup>18</sup>.

द्यक्षनर [नामर] *another name*, iv. 20<sup>18</sup>.

द्यक्षलक्ष [नामधेय] *name*, i. 20<sup>18, 21, 22</sup>; iii. 3<sup>18</sup>; iv. 9<sup>1</sup>, 10<sup>1</sup>, 11<sup>1</sup>, 12<sup>1</sup>.

द्यक्षलक्ष [नाराय] *an iron staff on the goldsmith's scales*, i. 20<sup>18</sup>.

द्यक्षलक्ष [नारङ्ग] *an orange*, ii. 50<sup>1</sup>.

द्यक्षलक्ष [नल] *a lotus-stalk*, ii. 16<sup>1</sup>.

द्यक्षलक्ष [नौ] *a ship*, iv. 20<sup>1</sup>.

वास [न्यास] *a deposit, pledge of love*, i. 3<sup>a</sup>.

वाच [वाच] *lord, husband*, i. 35<sup>a</sup>.

वाहि [नाभि] *the navel*, i. 34<sup>b</sup>; ii. 24<sup>a</sup>.

विश [निज] *own, one's own*, i. 19<sup>a</sup>, 20<sup>1a</sup>, 33<sup>a</sup>, 34<sup>1b</sup>; ii. 28<sup>b</sup>, 43<sup>a</sup>; iii. 20<sup>1a</sup>, 32<sup>b</sup>, iv. 19<sup>17</sup>.

विशंसण HD. 4. 38. *a garment, cloth*, iii. 15<sup>d</sup>.

विशदिव [निकटिक] *near, at hand*, ii. 41<sup>a</sup>.

विमत्य *see वस + नि*

विमन्त्र [नित] *the buttocks, the circumference of the hips*, ii. 1<sup>a</sup>, 15<sup>a</sup>, 24<sup>b</sup>; iii. 19<sup>a</sup>.

विमन्त्रिणी [नितमन्त्रिणी] *a woman with large and handsome hips*, ii. 26<sup>b</sup>, iii. 18<sup>a</sup>.

विमर [निकर] *a multitude, collection*, i. 17<sup>b</sup>, 45<sup>b</sup>.

विमर [नियुक्] *clever, skilful, careful*, ii. 40<sup>b</sup>; iv. 3<sup>a</sup>.

विमर H. 4. 181; 3. 56. *to see*, i. 34<sup>b</sup>.

विमोष [नियोज] *injunction, command*, ii. 28<sup>a</sup>.

विमल [निष्क] *stainless*, i. 10<sup>b</sup>.

विम [नित्य] *continual, perpetual, constant; always*, i. 2<sup>b</sup>, 33<sup>a</sup>; ii. 10<sup>d</sup>, 46<sup>b</sup>; iv. 22<sup>d</sup>.

विमल [सलाह] H. 1. 47, 257. *the forehead*, ii. 20<sup>a</sup>.

विमल [नितल] *round, globular*, iii. 4<sup>b</sup>.

विमल [निदाह] *heat, summer*, iv. 3<sup>a</sup>, 5<sup>d</sup>, 6<sup>d</sup>.

विमल [निद्रा] *sleep*, ii. 50<sup>a</sup>; iii. 3<sup>d</sup>.

विमलविमल [निन्दनीय] *worthy of blame*, i. 20<sup>a</sup>.

विमल HD. 4. 31. *abundant, exceeding, very much*, i. 17<sup>a</sup>. Cp. Marāṭhi nipaṭa or nippaṭa.

विमल [निवन्धन] *causing*, iii. 24<sup>a</sup>.

विमल [निभर] *vehement(ly), exceedingly; close; full of*, ii. 44<sup>b</sup>, iii. 7<sup>a-c</sup>; iv. 19<sup>a</sup>.

विमलराज [निभरराज] *another name of Mahendrapāla*, i. 9<sup>a</sup>.

विमित [नि] *cause, motive; at the end of a compound, in order to, for the sake of*, i. 12<sup>a</sup>, 84<sup>3a</sup>; ii. 42<sup>1a</sup>; iii. 16<sup>c</sup>, iv. 9<sup>a</sup>, 18<sup>1a</sup>.

विमल [निर्माण] cp. H. 4. 19. *building, forming*, iii. 17<sup>b</sup>.

विमल [निरक्षर] *without letters, illiterate*, i. 20<sup>1a</sup>.

विमल [नि] *uninterrupted*, iv. 8<sup>b</sup>.

विमलविमल [निरीक्षणीय] *what can be seen*, ii. 47<sup>d</sup>.

विमल [निरीक्षित] *look*, ii. 6<sup>a</sup>.

विमल [निरक्षय] *undistinguished, unimportant*, i. 18<sup>a</sup>.

विमल *see पत् + नि*

विमल [नि] *preventing, warding off*, iii. 8<sup>b</sup>.

विमल [निविह] *close, compact*, ii. 24<sup>a</sup>.

विमल [निवेदक] *telling, indicating*, ii. 8<sup>a</sup>.

विमल [निवेश] *entrance; expanse, contour*, i. 36<sup>a</sup>; iii. 7<sup>d</sup>, 21<sup>b</sup>.

विमल H. 4. 62. *to become clear*. निवददि, i. 19<sup>a</sup>.

विमल [निविह] *without hindrance*, iv. 19<sup>1a</sup>.

विमल [निरूपे] *nature*, i. 31<sup>b</sup>; ii. 25<sup>a</sup>.

विमल [निशा] *night; by night*, ii. 9<sup>a</sup>; iv. 3<sup>a</sup>.



शिसाक्षर [निशाचर] *fem. -ri, a fiend, Rāksasa*, iv. 15<sup>b</sup>.

शिष्ट [निम] *like, similar*, i. 32<sup>a</sup>.

शिक्षित *see* धा + नि.

शिशुवय [निधुवन] *coitus*, iii. 7<sup>c</sup>, 28<sup>c</sup>, 29<sup>b</sup>, iv. 4<sup>c</sup>.

शिरन्ध [नोरन्ध] *without interstices, close*, iv. 9<sup>7</sup>.

शोच [नो] *black*, ii. 14<sup>a</sup>.

शोलकण्ड [नो] *a name of Śiva*, iii. 20<sup>10</sup>.

शोसन्ध [निःस्यन्ध] *flowing, streaming*, iii. 31<sup>1</sup>.

शोसास [निःसास] *a sighing, sigh*, i. 20<sup>c</sup>, ii. 10<sup>a</sup>; iii. 20<sup>2</sup>.

शु [नु] *an interrogative particle*, iii. 8<sup>4</sup>, 19<sup>c</sup>; iv. 1<sup>a</sup>, 2<sup>4</sup>.

शूयं [जुम्म] *certainly*, iii. 17<sup>a</sup>, 32<sup>a</sup>. *nūna*, iv. 21<sup>a</sup>.

शूकर [जुपुर] *an anklet*, i. 20<sup>10</sup>, ii. 32<sup>a</sup>, 33<sup>b</sup>, 47<sup>a</sup>, iii. 13<sup>a</sup>, 18<sup>a</sup>; iv. 17<sup>b</sup>.

शूत [नेत्र] *eye*, i. 30<sup>a</sup>, 32<sup>a</sup>; ii. 3<sup>c</sup>, 46<sup>c</sup>.

शूद [नु + यतद्] *H. 4. 279. that. A form used only after anusvāra*, i. 18<sup>12</sup>; iii. 16<sup>1</sup>; iv. 18<sup>15</sup>, 19<sup>15</sup>.

शूषच्छ [नेषच्छ] *decoration, attire, dress*, i. 33<sup>b</sup>, 34<sup>15</sup>; ii. 26<sup>b</sup>, 27<sup>c</sup>, 28<sup>d</sup>; iv. 20<sup>c</sup>.

शूह [स्नेह] *affection, love*, i. 15<sup>d</sup>.

शो *see* अहम्.

शो [नो] *not*, i. 13<sup>a</sup>, 22<sup>a</sup>, 23<sup>d</sup>, 30<sup>b</sup>; iii. 22<sup>a</sup>; iv. 23<sup>a</sup>.

शोल्ल + प्र *H. 4. 143 to toss. panollha*, ii. 14<sup>b</sup>, 36<sup>a</sup>.

शोधय [बाण] *bathing, bath*, i. 26<sup>c</sup>, 28<sup>a</sup>, 30<sup>1</sup>, ii. 24<sup>a</sup>.

तञ्जो [तत्तस] *thence, thereafter, then*, iii. 4<sup>a</sup>, iv. 3<sup>d</sup>. *Cp.* ततो.

तंस [त्र्य] *triangular, oblique*, ii. 1<sup>d</sup>, 6<sup>c</sup>. तद् *Caus, to beat tādrumana- [tādītumanas] having the intention to beat*, iii. 3<sup>b</sup>.

तद [ट] *a shore, bank*, iv. 20<sup>2</sup>.

तदन्ति [तददिति] *quickly, at once*, i. 20<sup>15, 16</sup>; iii. 3<sup>b</sup>, 20<sup>7</sup>. *Cp.* क्षन्ति.

तणु [-नु] *body*, i. 33<sup>b</sup>; ii. 8<sup>a</sup>, 24<sup>d</sup>. -लाक्ष [lata] *body*, ii. 1<sup>d</sup>, 9<sup>d</sup>, 11<sup>c</sup>. -लाक्ष, *the same*, i. 28<sup>b</sup>.

तत्थ [त्र] *there, here*, ii. 27<sup>d</sup>, iii. 9<sup>b</sup>.

तत्थभोदो [तत्थभवतो] *her honor, a respectful title*, iii. 22<sup>7</sup>.

तद् *this, that, he, she, it. sa*, iv. 3<sup>d</sup>. *so*, i. 5<sup>1</sup>, 6<sup>a</sup>, 10<sup>a</sup>, 19<sup>7</sup>, 21<sup>5</sup>; ii. 1<sup>a</sup>, 28<sup>a, c</sup>, 46<sup>d</sup>; iii. 3<sup>14, 17</sup>, 4<sup>1</sup>, 9<sup>3</sup>, 10<sup>1</sup>, 12<sup>b</sup>. *sa*, i. 1<sup>c</sup>, 8<sup>b</sup>, 11<sup>b</sup>, 13<sup>7</sup>, 34<sup>11</sup>; ii. 4<sup>a</sup>, 11<sup>d</sup>, 14<sup>a</sup>, 29<sup>d</sup>, 42<sup>12</sup>, iii. 5<sup>b, 3</sup>, 6<sup>b</sup>; iv. 1<sup>b</sup>, 9<sup>1</sup>, 18<sup>20, 21, 22</sup>, 19<sup>10</sup>. *tam*, i. 13<sup>d</sup>, 19<sup>7</sup>, 20<sup>27, 28</sup>, 25<sup>a, d, 7</sup>, 26<sup>c</sup>, 29<sup>b</sup>, ii. 8<sup>c</sup>, 9<sup>1</sup>, 27<sup>c</sup>, 28<sup>b</sup>, 29<sup>a, 4, 5</sup>, 41<sup>1, 2</sup>, 43<sup>a, 11</sup>, 46<sup>d</sup>; iii. 3<sup>d, 6</sup>, 5<sup>a</sup>, 8<sup>a</sup>, 9<sup>d</sup>, 12<sup>d</sup>, 13<sup>c</sup>, 16<sup>c</sup>, iv. 9<sup>7</sup>, 18<sup>27</sup>, 19<sup>20, 25, 27</sup>. *tad* *as first part of a compound in takkapa [tatkārya]*, ii. 28<sup>1</sup>, takkāla [tatkāla], i. 8<sup>a</sup>, takkhana [tatksana], iv. 18<sup>12</sup>; taggada [tādgata], ii. 11<sup>1</sup>, 11<sup>2</sup>; iv. 9<sup>2</sup>, 18<sup>12</sup>, tabbhatta [tadbhatta], ii. 8<sup>b</sup>. *tena*, i. 7<sup>1</sup>, 8<sup>1</sup>, 20<sup>27</sup>, 21<sup>d, 3</sup>; ii. 28<sup>b, 4</sup>, 29<sup>c</sup>, iii. 4<sup>5</sup>, 6<sup>b</sup>, 17<sup>1</sup>, iv. 18<sup>12, 17</sup>. *tenam*, iii. 5<sup>a</sup>. *tassa*, i. 4<sup>10</sup>, 25<sup>b</sup>, 34<sup>11</sup>; ii. 6<sup>23</sup>; iii. 3<sup>15</sup>, 8<sup>b</sup>; iv. 18<sup>10</sup>, 20<sup>c</sup>. *tte*, ii. 6<sup>a</sup>, 10<sup>c</sup>, 15<sup>a</sup>, 19<sup>a</sup>. *tta* ii. 1<sup>d</sup>, 5<sup>a</sup>, 9<sup>c</sup>, 17<sup>a</sup>, 23<sup>a, b</sup>,

ति. 2<sup>c</sup>, 3<sup>d</sup>. त्वा, ii. 6<sup>15, 25</sup>, 28<sup>3</sup>, 40<sup>3</sup>.  
 तिस्र, ii. 11<sup>3</sup>, 12<sup>3</sup>, 23<sup>d</sup>, 29<sup>a</sup>, iii. 1<sup>c</sup>,  
 8<sup>5</sup>. तस्मिन्, ii. 28<sup>d</sup>; iii. 16<sup>2</sup>. ते, i.  
 8<sup>a</sup>, 19<sup>b, d</sup>, 20<sup>c</sup>; ii. 5<sup>b, d</sup>; iii. 24<sup>b</sup>; iv. 9<sup>c</sup>,  
 21<sup>d</sup>. त्वा, ii. 1<sup>3</sup>; iii. 4<sup>3</sup>, iv. 13<sup>b</sup>. तस्मिन्,  
 ii. 8<sup>3</sup>; iii. 22<sup>c</sup>. तस्मिन्, i. 34<sup>15</sup>, ii.  
 42<sup>32</sup>. ताना, iii. 15<sup>b</sup>. ताना, iv. 9<sup>b</sup>.  
 तस्मिन्, i. 31<sup>a</sup>, 33<sup>d</sup>, ii. 43<sup>b</sup>; iii. 3<sup>13</sup>,  
 4<sup>1</sup>, 11<sup>d</sup>, iv. 9<sup>d, 12</sup>.  
 ततो [ततस्] *thence, therefore, thereafter*,  
 then, i. 18<sup>4</sup>; iii. 3<sup>a, 10, 11, 13, 14, 16, 17, 19</sup>,  
 4<sup>1, 2, 3, 7, 8, 10</sup>, 5<sup>1, 2, 4, 5</sup>; iv. 9<sup>7</sup>, 18<sup>15, 21, 23</sup>.  
 Cp. ततो.  
 तथा [चा] *so, thus* tadhā vi. *even then*,  
*still, yet*, i. 16<sup>a</sup>, 20<sup>10</sup>; ii. 29<sup>a</sup>; iii.  
 18<sup>1</sup>; iv. 19<sup>60</sup>, 23<sup>1</sup>. Cp. तच्च.  
 तन्त [न्य] *a certain kind of religious*  
*treatises; chief remedy or charm*,  
 i. 22<sup>a</sup>; iii. 18<sup>c</sup>; iv. 7<sup>d</sup>.  
 तप Caus. *to burn*. तपे, ii. 42<sup>b</sup>.  
 तप्तत्वा ts. *name of a tree*, ii. 43<sup>a, 12</sup>.  
 तप्तवयो [ताप्तवयो] *name of a river*, i.  
 17<sup>d</sup>; iii. 3<sup>14</sup>.  
 तप्तवो [ताप्तवो] *the leaf of piper betle*,  
 iv. 9<sup>10</sup>.  
 तप्य ts. *a wave, unsteady motion*, i. 18<sup>c</sup>,  
 28<sup>a</sup>, ii. 1<sup>b</sup>, 6<sup>b</sup>.  
 तप्यवती [तपो] *a woman's name*, iv. 9<sup>13</sup>.  
 तप्य- [तप्य] *waving, tremulous*, iv. 6<sup>a</sup>.  
 तप्यो *a bold young woman*, i. 16<sup>3</sup>; ii. 4<sup>d</sup>.  
 तप्य ts. *trembling, sparkling, unsteady*,  
 ii. 30<sup>d</sup>, 46<sup>c</sup>; iii. 16<sup>a</sup>.  
 तप्य *waving, shaking*, i. 15<sup>c</sup>.  
 तप्य- [तप्य] *shaking*, i. 17<sup>a</sup>.  
 तप्त *a tree*, i. 20<sup>27</sup>; ii. 42<sup>22</sup>, 43<sup>13</sup>, 45<sup>a</sup>,  
 47<sup>a</sup>, 49<sup>1</sup>; iv. 18<sup>30, 32</sup>.

तप्य ts. *fem. \*pi, young, a young man*  
*or girl*, i. 30<sup>c</sup>, ii. 4<sup>d</sup>, 31<sup>b</sup>, 45<sup>a</sup>.  
 तप्य- H. 2. 15<sup>d</sup>. *youth*, iii. 19<sup>c</sup>.  
 तप्य *to suppose, guess, reason*. takke-  
 mi, ii. 29<sup>11</sup>; iv. 18<sup>34</sup>. takkadi, i.  
 28<sup>1</sup>.  
 तप्य [न] *thin, small, little*, iv. 3<sup>a</sup>,  
 10<sup>a</sup>.  
 तप्य [प्य] *burning*, ii. 11<sup>b</sup>.  
 तप्य [Marāthi तप्य] *a kind of coarse*  
*silk*, i. 20<sup>3</sup>.  
 तप्य [चा] *so, thus, and also; taha vi*,  
*even then, still, yet*, i. 1<sup>a</sup>, 9<sup>a</sup>; ii.  
 42<sup>b</sup>, 44<sup>c</sup>, 48<sup>b</sup>, iii. 6<sup>a</sup>; iv. 3<sup>a, b</sup>, 20<sup>b</sup>.  
 तप्य, i. 13<sup>b</sup>, 34<sup>a, b, c, d</sup>; iii. 20<sup>c</sup>. Cp.  
 तप्य.  
 तप्य H. 3. 60 *there*, i. 20<sup>31, 25</sup>, 25<sup>a</sup>; ii.  
 0<sup>5</sup>, 29<sup>a</sup>, 42<sup>33, 32</sup>, iii. 3<sup>17</sup>, 5<sup>3</sup>, 9<sup>c</sup>; iv.  
 18<sup>31</sup>, 19<sup>37</sup>.  
 तप्य [तप्य] *therefore, then*, i. 4<sup>13</sup>, 6<sup>2</sup>, 8<sup>1</sup>, 10<sup>1</sup>,  
 12<sup>1</sup>, 16<sup>3</sup>, 18<sup>14, 17</sup>, 19<sup>a, c</sup>, 20<sup>a, c, 20, 24</sup>,  
 25<sup>1</sup>, 28<sup>a</sup>, 30<sup>d</sup>, 34<sup>35</sup>; ii. 1<sup>a</sup>, 10<sup>a</sup>, 11<sup>3</sup>,  
 12<sup>b</sup>, 13<sup>b</sup>, 14<sup>b</sup>, 15<sup>b</sup>, 16<sup>b</sup>, 17<sup>b</sup>, 18<sup>b</sup>, 19<sup>b</sup>,  
 20<sup>b</sup>, 21<sup>b</sup>, 22<sup>b</sup>, 24<sup>a</sup>, 29<sup>7, 14, 16</sup>, 40<sup>3</sup>, 41<sup>a</sup>,  
 42<sup>11, 12, 21, 26, 32</sup>, 43<sup>b, 2</sup>. iii. 2<sup>3</sup>, 3<sup>c, a, 3</sup>,  
 12<sup>3</sup>, 20<sup>a, c, 5</sup>, 22<sup>a, 2</sup>, 26<sup>2</sup>, 33<sup>b</sup>, 34<sup>a, 3</sup>;  
 iv. 2<sup>1</sup>, 18<sup>d</sup>, 19<sup>15, 16, 27, 47</sup>, 20<sup>a, 10</sup>.  
 तप्य [तप्य] *an ear-ring*, ii. 37<sup>a</sup>.  
 तप्य [न] *beating*, i. 2<sup>b</sup>, ii. 47<sup>a</sup>.  
 तप्य *see तप्य*.  
 तप्य ts. *loud, shrill, radiant, clear, shin-*  
*ing*, ii. 21<sup>a</sup>, 35<sup>a</sup>, iii. 2<sup>a</sup>, iv. 17<sup>b</sup>.  
 तप्य [क] *a star*, ii. 17<sup>b</sup>.  
 तप्य ts. *the pupil of the eye*, iii. 19<sup>a</sup>.  
 तप्य [मैत्री] *unselfish friendship*, ii.  
 28<sup>1</sup>.

तारिख [तृय] *such*, iv. 22<sup>a</sup>.

तारुय [यय] *youth*, i. 18<sup>b</sup>, 20<sup>a</sup>; iii. 16<sup>a</sup>.

तारुय the same, ii. 48<sup>b</sup>.

ताल ts. *clapping hands, beating time, time (in music)*, iv. 11<sup>b</sup>, 12<sup>b</sup>, 17<sup>a</sup>.

तालवेयट [यन्त] *a fan*, iii. 20<sup>b</sup>.

ताव [य] *heat, glow, pain*, ii. 29<sup>a</sup>, iv. 21<sup>a</sup>, 7<sup>a</sup>.

ताहि- [चाहिन्] fem. tāsiṃ, *terrifying, alarming*, ii. 29<sup>a</sup>.

ति, ति [हति] *a particle used to report the very words spoken by some one. The form ti occurs only after anusvāra. tti*, i. 6<sup>a</sup>; 20<sup>a</sup>, 20<sup>b</sup>, 34<sup>a</sup>, 16<sup>b</sup>; ii. 8<sup>b</sup>, 29<sup>a</sup>, 39<sup>a</sup>, 45<sup>b</sup>; iii. 32<sup>a</sup>; iv. 9<sup>a</sup>, 9<sup>b</sup>, 10<sup>a</sup>, 11<sup>a</sup>, 12<sup>a</sup>, 18<sup>a</sup>, 19<sup>a</sup>, 20<sup>a</sup>, 19<sup>b</sup>, 20<sup>b</sup>. ti, i. 6<sup>a</sup>, 28<sup>a</sup>, 34<sup>a</sup>; ii. 29<sup>a</sup>; iii. 9<sup>a</sup>, 9<sup>b</sup>, iv. 2<sup>a</sup>, 9<sup>a</sup>, 18<sup>a</sup>, 23<sup>a</sup>, 24<sup>a</sup>.

तिक्कयट [त्रिकायट] *having three joints, consisting of three parts*, iv. 14<sup>a</sup>.

तिक्क [तोक्क] *sharp, strong, severe, hot*, i. 29<sup>a</sup>; ii. 3<sup>a</sup>, 5<sup>a</sup>, 46<sup>a</sup>.

तिखि [त्रि] *three*, i. 4<sup>a</sup>; ii. 42<sup>a</sup>.

तिमिर ts. *darkness*, iii. 25<sup>a</sup>.

तिमिख [य] *a certain plant, Benincasa cerifera*, iii. 24<sup>a</sup>; iv. 21<sup>a</sup>, 22<sup>a</sup>.

तिरिक्क [तिरिक्क] H. 2. 143. *obliquely*, ii. 1<sup>b</sup>.

तिव ts. *the seed of the sesamum plant*, iii. 15<sup>b</sup>. \*jala, *water with sesamum seed, offered to the dead as a libation*, ii. 5<sup>a</sup>. \*antarakh, *so much as a sesamum seed*, ii. 1<sup>a</sup>.

तिमिख [य] *a certain tree, Clerodendrum phlomidoides*, ii. 42<sup>a</sup>, 43<sup>a</sup>, 45<sup>a</sup>, 46<sup>a</sup>.

तिलोय [त्रिलोचन] *an epithet of Giva,*

*who has on his head the half moon, ardhacandra, which word means also a clenched fist*, i. 20<sup>a</sup>.

तिवलि [त्रि] *the three folds of skin above the navel of a woman*, i. 30<sup>a</sup>; ii. 24<sup>a</sup>, iii. 19<sup>b</sup>.

तिव [तीव] *acute, hot, warm*, ii. 50<sup>b</sup>.

तिहाम [त्रिभाग] *the third part (of the eye, used in the side-long look of women)*, ii. 5<sup>a</sup>, 8<sup>a</sup>.

तिहुवण [त्रिभुवन] *the three worlds*, i. 10<sup>a</sup>; ii. 10<sup>b</sup>.

तिहुम- H. 2. 154. *height, elevation*, i. 34<sup>b</sup>; iii. 6<sup>a</sup>.

तु see तु.

तुण्ड [तुण्ड] HD. 5. 15. *quiet, silent*, iv. 20<sup>a</sup>.

तुम्बल ts. *having a protuberant belly, corpulent*, i. 20<sup>a</sup>.

तुम् see त्वम्.

तुम्हारिख [त्वादृक्] *similar to you*, iv. 21<sup>a</sup>.

तुम्, \*म ts. *a horse*, i. 18<sup>a</sup>, 21<sup>a</sup>.

तुम्दिपट [त्वरित] *quickly*, iv. 19<sup>a</sup>.

तुम्ण [य] *weighing*, i. 20<sup>a</sup>.

तुम् ts. *a balance, scales; resemblance*, i. 20<sup>a</sup>, 14<sup>a</sup>; iii. 31<sup>b</sup>.

तुम् [य] *like*, ii. 10<sup>a</sup>.

तुम् to be pleased. Caus., *to please, satisfy*. तुम्था, i. 36<sup>a</sup>. तुम्थेना, iii. 20<sup>a</sup>. तसिदा, ii. 11<sup>a</sup>.

तुम्हार [य] *frost, ice, snow*, i. 14<sup>a</sup>.

तुम्दिक्कर [तुम्दिक्] *the moon*, i. 4<sup>b</sup>.

तुम् + अव to descend. Caus., *to bring down*. odiṃno, iii. 20<sup>a</sup>. odiṃnā, ii. 40<sup>a</sup>. avaiṃnam, i. 25<sup>a</sup>. avadāriadu, i. 25<sup>a</sup>.

दु + वि to give, bestow. viinna, iii. 11<sup>c</sup>.  
+ समुद् to put away. samuttārīda; i.  
30<sup>a</sup>.

तेतिअ H. 2. 157. so much, i. 7<sup>b</sup>.

तेल्ल [तेल] oil, iv. 5<sup>b</sup>.

तोम [•य] water, iii. 3<sup>a</sup>.

तोणारि [तु] H. 1. 124. a quiver, ii. 16<sup>b</sup>.

तोख ts an arched doorway, i. 17<sup>a</sup>.

ति see ति

त्य [•स] staying, abiding, ii. 50<sup>d</sup>.

तुद् to fall asunder, be parted. tuṭṭaḥ,  
ii. 4<sup>a</sup>. tuḍida, broken, ruined,  
i. 18<sup>a</sup>.

तुम thou, you. tumah, i. 16<sup>a</sup>, 19<sup>a, 5</sup>,  
20<sup>10, 11, 25, 26</sup>, 34<sup>2, 20, 20</sup>; ii. 6<sup>a</sup>, 11<sup>a</sup>,  
24<sup>a</sup>, 32<sup>a</sup>, 42<sup>17</sup>, 47<sup>a</sup>; iii. 2<sup>a</sup>, 22<sup>a</sup>, 34<sup>a</sup>;  
iv. 20<sup>a</sup>. tae, i. 18<sup>a</sup>, iii. 80<sup>a</sup>; iv. 20<sup>a</sup>.  
tuṭṭha, i. 16<sup>a</sup>, 20<sup>a</sup>, 34<sup>25</sup>; iii. 21<sup>b</sup>, 24<sup>b</sup>;  
iv. 22<sup>a</sup>, 23<sup>a</sup>. tuha, i. 20<sup>15, 16, 20</sup>; ii.  
7<sup>a</sup>, 9<sup>a</sup>, 10<sup>a, 2</sup>, 42<sup>20</sup>; iii. 8<sup>b</sup>, 32<sup>a</sup>, iv.  
11<sup>b</sup>, 21<sup>c</sup>. de, i. 14<sup>a</sup>, 18<sup>a</sup>, 19<sup>a</sup>, 20<sup>a, 7, 27</sup>,  
32<sup>a</sup>, ii. 48<sup>a</sup>; iii. 20<sup>a</sup>, 33<sup>a</sup>, 34<sup>b</sup>; iv.  
2<sup>a</sup>, 9<sup>a</sup>, 18<sup>20</sup>, 19<sup>13</sup>, 22<sup>a</sup>. tumhe, i.  
20<sup>11</sup>; iv. 18<sup>7</sup>. tumhehih, i. 20<sup>13</sup>.  
tumhahimto, ii. 29<sup>12</sup>. tumhāpath,  
i. 18<sup>a</sup>, 20<sup>11</sup>. vo, i. 3<sup>b</sup>.

थक् H. 4. 16 to stay, cease. thakkantu,  
iii. 20<sup>a</sup>.

थण [सत] the female breast, i. 2<sup>b</sup>, 18<sup>b</sup>,  
27<sup>b</sup>; ii. 1<sup>c</sup>, 23<sup>b</sup>, 24<sup>b</sup>, 29<sup>a</sup>, 33<sup>a</sup>, 44<sup>a</sup>,  
49<sup>b</sup>, iii. 6<sup>a</sup>, 7<sup>a</sup>, 21<sup>a</sup>; iv. 6<sup>a</sup>.

थणअ the same, ii. 27<sup>a</sup>.

थणिल्ल H. 2. 159. having breasts, iii. 19<sup>b</sup>.

थण [स] raised or rounded surface,  
i. 27<sup>b</sup>.

थली [स] the same, ii. 1<sup>a</sup>.

थवम [सवम] a bunch, cluster of blossoms, ii. 47<sup>c</sup>.

थूल [सू] large, great, iii. 3<sup>7</sup>.

थोम [सोम] little, small; a little, i. 16<sup>b</sup>;  
ii. 1<sup>b</sup>, 11<sup>a</sup>.

थोर H. 1. 124. 255. large; great, big,  
ii. 27<sup>a</sup>, 44<sup>a</sup>; iii. 6<sup>a</sup>, 19<sup>b</sup>.

थरुम [•यित] lover, husband, i. 24<sup>c</sup>. Fem.  
•अ, wife, iii. 6<sup>b</sup>. daida, wife, i.  
28<sup>a</sup>.

थरण [थरण] looking, seeing, showing, i.  
34<sup>25</sup>; ii. 3<sup>a</sup>, 40<sup>a</sup>, 42<sup>16, 17, 21</sup>, 43<sup>a</sup>; iii.  
21<sup>b</sup>, 31<sup>a</sup>.

थरुम [•य] able, skilful, iii. 17<sup>b</sup>.

थरुमारु [थरु] grape-juice, ii. 26<sup>a</sup>.

थरुमण [थरुमण] right, southern, i. 20<sup>15</sup>;  
iv. 9<sup>a</sup>.

थरुमणा [थरुमणा] the Dekkhan, i. 12<sup>a</sup>.  
•vadha [•patha] the Dekkhan, i.  
25<sup>a</sup>, 34<sup>a</sup>.

थरुमणा [थरुमणा] present, gift, remuneration, iv. 18<sup>12, 14, 21, 23</sup>.

थरु ts a stick, staff, stalk, handle, i.  
16<sup>a</sup>, 32<sup>c</sup>; ii. 6<sup>10</sup>, 9<sup>a</sup>, 39<sup>b</sup>; iv. 9<sup>12</sup>, 20<sup>a</sup>,  
22<sup>b</sup>.

थरुवर ts a kind of dance, iv. 11<sup>b</sup>.

थरु ts a tooth, ivory, i. 14<sup>a</sup>, 20<sup>25</sup>; iii.  
31<sup>a</sup>.

थरु rising, bristling, ii. 46<sup>a</sup>. ts.

थरु [थरु] pride, haughtiness, ii. 30<sup>c</sup>.

थरुण [थरुण] a mirror, i. 18<sup>10</sup>.

थरु [थरु] proud, arrogant, ii. 41<sup>a</sup>.

थर ts. H. 2. 215. a little, slightly, ii.  
14<sup>b</sup>, 36<sup>a</sup>, 49<sup>b</sup>.

वरिष्ठतण [वरिष्ठ] *poverty, indigence*, i. 20<sup>b</sup>.

दन् to *split, cleave*. dalanta, ii. 2<sup>a</sup>.

— नित्त to *cut, break*. niddalanto, ii. 30<sup>a</sup>.

दल ts *leaf, petal*, i. 29<sup>b</sup>; ii. 6<sup>22, 23, 24, 25</sup>, 14<sup>b</sup>, 38<sup>b</sup>; iv. 5<sup>a</sup>, 21<sup>b</sup>.

दस [दस] *ten*, iii. 3<sup>13</sup>, 26<sup>a</sup>. Cp. दह.

दसमासिन् [दसमास] *weighing ten māsa*, iii. 5<sup>a</sup>.

दह to *burn*. dajjhanta, iii. 27<sup>a</sup>.

दह [दह] *ten*, i. 18<sup>b</sup>. Cp. दस.

दहि [दहि] *milk*, i. 19<sup>c</sup>.

दा to *give*. dai, ii. 37<sup>b</sup>. denti, i. 13<sup>a</sup>;

iv. 9<sup>c</sup>, 12<sup>a</sup>. dehi, ii. 42<sup>11</sup>, 43<sup>b</sup>.

deu, i. 3<sup>b</sup>. dedu, ii. 1<sup>c</sup>. deha, i.

18<sup>a</sup>. dāssath, iv. 20<sup>12</sup>. daia, i.

20<sup>10</sup>; iii. 4<sup>c</sup>. dādevā, iv. 18<sup>14</sup>.

dento, i. 4<sup>a</sup>. dentā, ii. 2<sup>b</sup>; iii. 28<sup>a</sup>.

dijjāe, iii. 9<sup>a</sup>, 33<sup>b</sup>. dijjadi, ii. 42<sup>21</sup>.

diadu, iv. 18<sup>14</sup>. dijjantu, iv. 21<sup>a</sup>.

dijjanta, iii. 27<sup>a</sup>. dijjamāna, i.

30<sup>a</sup>. dinna, ii. 6<sup>22, 23</sup>; iii. 3<sup>a</sup>, 10<sup>a</sup>.

dinnā, i. 18<sup>a</sup>; iii. 6<sup>b</sup>; iv. 9<sup>c</sup>. 18<sup>21, 22</sup>,

21<sup>c</sup>. dinnath, iii. 34<sup>b</sup>. dinnā, ii.

16<sup>a</sup>.

दाय [दय] *giving, gift, donation*, ii. 5<sup>a</sup>, 47<sup>a</sup>; iii. 17<sup>b</sup>.

दारा [दारा] *a wife*, i. 23<sup>a</sup>.

दाव् H. 4. 32. to *show*. dāvaḍi, ii. 36<sup>a</sup>.

दाव [दाव] *just, now, truly, indeed*, i. 31<sup>a</sup>, 34<sup>22</sup>; ii. 6<sup>22</sup>, 50<sup>a</sup>; iii. 3<sup>a</sup>, 22<sup>23</sup>; iv. 20<sup>12</sup>.

दावणि [दावणि] *a forest-conflagration*, iv. 24<sup>b</sup>.

दावण [दाव] *slavery, service*. iv. 8<sup>a</sup>.

दासी ts. *a female slave*, i. 18<sup>a</sup>, 20<sup>22, 23, 24</sup>, iv. 2<sup>a</sup>, 9<sup>12</sup>.

दाह ts. *burning*, ii. 10<sup>b</sup>, 29<sup>b</sup>, 42<sup>a</sup>, iii. 20<sup>a</sup>.

दिमस [दिमस] *a day*, i. 18<sup>b</sup>, 21<sup>c</sup>; ii. 9<sup>a</sup>, 10<sup>c</sup>; iv. 3<sup>c</sup>, 5<sup>a</sup>, 6<sup>a</sup>, 9<sup>b</sup>.

दिक्खा [दिक्खा] *initiation*, iv. 18<sup>12</sup>.

दिक्खिज्ज see दीव.

दिट्ठि [दिट्ठि] *a look, glance, eye*, i. 18<sup>a</sup>, 21<sup>b</sup>, 28<sup>b, c</sup>; ii. 1<sup>a</sup>, 5<sup>a</sup>, 8<sup>a</sup>, 23<sup>a</sup>, 41<sup>b</sup>; iii. 2<sup>c</sup>, 11<sup>a</sup>.

दिण [दिण] *day*, ii. 6<sup>10</sup>; iv. 3<sup>a</sup>.

दिणमणि [दिण] *the sun*, ii. 50<sup>a</sup>.

दिणेन [दिणेन] *the same*, i. 21<sup>c</sup>.

दिंसुह [दिंसुह] *quarter of the sky*, ii. 4<sup>b</sup>.

दिवस ts. *day*, i. 34<sup>27</sup>; iv. 18<sup>11</sup>, 19<sup>a</sup>.

दिण् to *point out, show*. diṭṭho, i. 24<sup>c</sup>.

+ ऋ to *point out, show, order*. dā-sadi, iv. 9<sup>12</sup>, 18<sup>14, 22</sup>. dāṭṭham, ii. 26<sup>a</sup>.

+ निव to *point out, show*. niddisad, ii. 29<sup>21</sup>. niddiṭṭhā, iv. 18<sup>22</sup>.

+ सम to *command, direct, instruct*. samādiṭṭhā, i. 10<sup>a</sup>. samādiṭṭham, ii. 43<sup>10</sup>.

दिश [दिश] *direction, quarter of the sky*, i. 14<sup>a</sup>; iii. 25<sup>b</sup>, 26<sup>a</sup>, 28<sup>a</sup>, iv. 9<sup>27, 10, 11</sup>.

दिशमाज [दिशमाज] *quarter of the sky, direction*. i. 16<sup>a</sup>.

दीव् to *consecrate, initiate*. dikkhā, i. 23<sup>a</sup>.

दीव [दीव] *a lamp, light*, ii. 6<sup>11</sup>, iii. 27<sup>a</sup>.

दीव [दीव] *long*, i. 21<sup>a</sup>, 35<sup>c</sup>; ii. 2<sup>b</sup>; iv. 9<sup>b</sup>.

दीवण [दीवण] *length*, i. 32<sup>a</sup>.

दीव् H. 2. 171. *long*, ii. 9<sup>a</sup>.

दीविका [दीविका] *a long lake*, ii. 3<sup>a</sup>.

दुर्द्धा [द्वितीय] *second, other*, iii. 17<sup>d</sup>.  
 दुर्द्धा [दुष्ट] *a sin, misdeed*, ii. 8<sup>c</sup>.  
 दुःख [दुःख] *sorrow, distress*, ii. 8<sup>c</sup>.  
 दुर्ज्जण [दुर्जन] *a wicked, malicious person*,  
 iii. 20<sup>17</sup>.  
 दुष्ट [दुष्ट] *wicked*, i. 20<sup>10</sup>.  
 दुविम [द्वितीय] *second, other*, ii. 8<sup>c</sup>.  
 दुध [दुध] *milk, milky juice*, i. 16<sup>b</sup>; ii.  
 6<sup>b</sup>, 29<sup>11</sup>.  
 दुष्यन् [दुर्बल] *weak, feeble*, ii. 9<sup>d</sup>.  
 द्रुम [द्रुम] *a tree*, i. 17<sup>b</sup>, ii. 45<sup>a</sup>, 46<sup>c</sup>, iv.  
 22<sup>a</sup>.  
 दुर्लभ [दुर्लभ] H. 1 115 *difficult to be*  
*attained*, iv. 1<sup>b</sup>.  
 दुर्लक्ष्य [दुर्लक्ष्य] *difficult to be seen*, iii.  
 12<sup>c</sup>.  
 द्वार [द्वार] *a door*, i. 21<sup>d</sup>, ii. 42<sup>21, 22</sup>, iii.  
 20<sup>11</sup>, iv. 9<sup>c</sup>, 18<sup>10</sup>, 19<sup>3, 34</sup>.  
 दुवे see द्वि  
 दुवसि- [द्विचानि] *having two moons*, i.  
 34<sup>d</sup>.  
 दुहिदा [दुहि] *a daughter*, i. 34<sup>15</sup>, iv.  
 18<sup>10</sup>.  
 दुई [दुर्ती] *a female messenger, a confi-*  
*dante*, iii. 27<sup>c</sup>.  
 दूर ts. *distant, far. Adv., to a distance,*  
*highly, entirely*, i. 2<sup>a</sup>, 6<sup>a</sup>, 20<sup>32</sup>;  
 iii. 1<sup>a</sup>.  
 दूषण [दूषण] *spoiling, disfiguration, de-*  
*fect*, i. 18<sup>a</sup>, ii. 23<sup>d</sup>.  
 दुस्र [दुः] *insupportable, intolerable*, iii.  
 20<sup>1</sup>, iv. 2<sup>a</sup>.  
 दुह्य [दुर्भग] H. 1 192 *ugly, hideous*,  
 iii. 23<sup>b</sup>.  
 दूय to see Caus to show Pass, to appear.  
 daṭṭhum, i. 24<sup>d</sup>. daṭṭhūna, iii. 6<sup>a</sup>

daṭṭhavarā, ii. 29<sup>c</sup>. dāṃsema, i. 25<sup>a</sup>.  
 dāṃsido, ii. 6<sup>22</sup>. dāmsiam, ii. 21<sup>b</sup>.  
 dīsaī, iv. 11<sup>b</sup>. dīsaḍi, i. 4<sup>d</sup>, 20<sup>22</sup>.  
 dīsaē, ii. 30<sup>d</sup>. dīsaḍha, i. 4<sup>15</sup>. dī-  
 santi, i. 6<sup>b</sup>. dīsaḍu, ii. 29<sup>10</sup>. dī-  
 ṭṭha, ii. 40<sup>3</sup>. dīṭṭha, ii. 11<sup>d</sup>, 40<sup>3</sup>;  
 iii. 22<sup>d</sup>, iv. 9<sup>c</sup>, 19<sup>30</sup>. dīṭṭham, i.  
 25<sup>4, 5</sup>, iii. 2<sup>a</sup>, 3<sup>d</sup>. dīṭṭhā, ii. 5<sup>a</sup>.  
 देव ts. *a god; a king*, i. 18<sup>c</sup>, 24<sup>a</sup>, 34<sup>24</sup>;  
 ii. 11<sup>b</sup>, 22<sup>1</sup>, 24<sup>4</sup>, 26<sup>1</sup>, 28<sup>1</sup>, 29<sup>7</sup>, 41<sup>4</sup>,  
 47<sup>3</sup>, 49<sup>1</sup>, iii. 24<sup>2</sup>; iv. 9<sup>10</sup>, 21<sup>4</sup>.  
 देवी ts. *a queen, Pārvatī*, i. 12<sup>3, 5</sup>, 16<sup>3</sup>,  
 18<sup>17</sup>, 19<sup>3</sup>, 34<sup>23, 34, 35</sup>; ii. 6<sup>22, 23</sup>, 11<sup>3</sup>,  
 22<sup>2</sup>, 28<sup>2</sup>, 29<sup>10</sup>, 42<sup>27, 28, 33</sup>, 43<sup>10</sup>, 47<sup>1</sup>;  
 iii. 8<sup>4, 5</sup>, 34<sup>7, 9</sup>, iv. 9<sup>4</sup>, 7, 12, 14, 17, 19,  
 18<sup>4, 7, 11, 12, 17, 23, 30, 31</sup>, 19<sup>3</sup>, 25, 30, 23<sup>a</sup>.  
 देव्यरुम [देव्यरु] *an astrologer*, iv. 18<sup>20</sup>.  
 देसन्तर [देयार] *another place, foreign parts*,  
 iv. 18<sup>27</sup>.  
 देस ts. *body*, ii. 10<sup>b</sup>, 11<sup>b</sup>, iii. 17<sup>b</sup>, 20<sup>d, 12</sup>.  
 dehantara, *another body*, i. 34<sup>24</sup>;  
 iv. 19<sup>4</sup>.  
 दोकन्दली [दोः] *a plantain-like arm*, iv.  
 7<sup>c</sup>.  
 दोखण्ड [द्वि] *having both halves, i. e. full*  
*(of the moon)*, i. 32<sup>b</sup>.  
 दोखण्ड- [द्वि] *to cut in two, to break*  
 dokhandaantā, i. 15<sup>b</sup>.  
 दोणी [दोः] *a bucket, cavity*, i. 29<sup>b</sup>.  
 दोल to swing, oscillate. dolanti, i.  
 26<sup>b</sup>.  
 दोला ts. *a swing, hammock*, i. 21<sup>b</sup>; ii.  
 29<sup>11</sup>, 30<sup>d</sup>, 31<sup>d</sup>, 37<sup>b</sup>, 39<sup>a</sup>, 40<sup>a, 1</sup>.  
 दोल्लभा [दोल्लता] *a creeper-like arm*, iv.  
 16<sup>b</sup>.  
 दोसोत्त [द्विषोदय] *thirty-two*, iv. 11<sup>a</sup>.

दोहन ts. *the longing of a pregnant woman, the desire of plants at budding time*, i. 20<sup>27</sup>; ii. 45<sup>1</sup>, 47<sup>1</sup>.

दोहन [द] *the same*, ii. 43<sup>3</sup>.

द्वि two. दुवे, i. 16<sup>2</sup>, 34<sup>2</sup>; iii. 17<sup>2</sup>.

dohin, i. 4<sup>2</sup>, 30<sup>2</sup>; iv. 12<sup>2</sup>. dohi,

ii. 18<sup>2</sup>. dosu, i. 16<sup>2</sup>. dosuh, iv.

7<sup>2</sup>.

धनवद [धनवद] *a flag, banner*, ii. 31<sup>2</sup>.

धनु [नु] *a bow*, i. 32<sup>2</sup>, 33<sup>2</sup>; iv. 9<sup>2</sup>, 20<sup>2</sup>.

धनु H. 1. 22. *a bow*, ii. 3<sup>2</sup>.

धर्म [र्म] *religion, custom*, i. 23<sup>2</sup>.

धर्मदारा [धर्मदारा] *lawful wife*, i. 23<sup>2</sup>.

धर ts. *holding, carrying*, ii. 48<sup>2</sup>; iv. 15<sup>2</sup>.

धरती ts. *earth, country*, i. 12<sup>2</sup>. "dala

[tala] *the surface of the earth*.

*the earth*, i. 25<sup>2</sup>.

धवत्स ts. *white, handsome*, ii. 23<sup>2</sup>, 31<sup>2</sup>.

धवत्- *to make white or resplendent*.

dhavalenti i. 10<sup>2</sup>. dhavalia. iii.

7<sup>2</sup>. dhavalio, i. 29<sup>2</sup>.

धवन्ति- H. 2. 15<sup>2</sup>. *whiteness*, ii. 41<sup>2</sup>.

धा + अनुवत् *to think over; make peace*

with. apusandhemi, iii. 2<sup>2</sup>. apu-

sandhedha. i. 20<sup>2</sup>.

+ नि *to place, put*. nibho, ii. 29<sup>2</sup>. ni-

hiat. ii. 37<sup>2</sup>. nibhita. i. 4<sup>2</sup>.

+ दि *to bring about, arrange*. nihide,

iv. 16<sup>2</sup>.

धाही [ही] *assault, attacking*, ii. 48<sup>2</sup>.

धाव ts. *a stream, current*, ii. 9<sup>2</sup>; iii.

20<sup>2</sup>, 25<sup>2</sup>, iv. 13<sup>2</sup>.

धाहि [हि] *carrying*, iv. 9<sup>2</sup>.

धाव् *to run*. dhavantasa, i. 18<sup>2</sup>.

धुवानोद [धुवानोद] *introductory stanza*, i. 41<sup>2</sup>.

धृदा H. 2. 126. *a daughter*, i. 18<sup>2</sup>.

धूव [य] *incense, perfume*, iii. 14<sup>2</sup>.

धूवदहि [यवति] *a pillar or cloud of smoke*, iii. 27<sup>2</sup>.

धृ *to hold, carry, contain, stop* dha-

rai, ii. 48<sup>2</sup>. dharantao, iii. 31<sup>2</sup>.

dhariz, iii. 3<sup>2</sup>.

धोम [धोम] *washed, washed off*, i. 26<sup>2</sup>.

धोद *the same*, i. 30<sup>2</sup>.

नन्द *to be delighted, rejoice*. nandantu, i. 1<sup>2</sup>.

नम *to bow, make obeisance to; to sink*.

namahe. i. 2<sup>2</sup>. namanti, ii. 31<sup>2</sup>.

naa, i. 4<sup>2</sup>.

+ उद् *to rise, ascend*. uppamanti. ii. 31<sup>2</sup>.

+ परि *to be changed, ripe*. parina-

mantā. i. 8<sup>2</sup>. parinaam, ii. 8<sup>2</sup>.

+ व *to bow down*. panamāmi, iv. 19<sup>2</sup>.

panamanti, iv. 18<sup>2</sup>.

नय् *to disappear*. natthā, iii. 3<sup>2</sup>. nat-

thā, ii. 40<sup>2</sup>.

+ व *to disappear, be lost*. panatthā. ii.

40<sup>2</sup>.

नै *to carry bring conduct*. naisadha.

i. 34<sup>2</sup>. naia. ii. 11<sup>2</sup>.

+ व *to bring*. eneri, i. 25<sup>2</sup>. enedi.

iv. 19<sup>2</sup>. enia. ii. 43<sup>2</sup>; iii. 4<sup>2</sup>. eni-

adi. i. 25<sup>2</sup>. enadu. i. 25<sup>2</sup>. enā,

i. 26<sup>2</sup>. enādim. iv. 19<sup>2</sup>.

+ व *to offer, present*. uvamijjā, iv. 7<sup>2</sup>.

+ परि *to marry*. Caus. *to cause to*

*marry*. *parineṭi*, 1 12<sup>b</sup>. *parme-*  
*davvā*, iv. 18<sup>21</sup>. *parmeḍavvā*, iv.  
18<sup>7</sup>.

*वृत् to play, act*. *paccidavvā*, 1. 4<sup>18</sup>.

*पक्ष* [°ङ] *foot; pace; dignity, rank*, i. 9<sup>b</sup>,  
12<sup>a</sup>, 21<sup>a</sup>; iv. 11<sup>b</sup>.

*पक्षर* [प्रकृति] *nature, natural condition*,  
ii. 26<sup>c</sup>.

*पक्षदावण* [प्रवर्तण] *producing*, i. 16<sup>a</sup>.

*पक्षदृष्ट* *see* दृष्ट + प्र.

*पक्षदेह* *see* दह + प्र.

*पक्षपट* [प्रच] *impetuous*, iii. 30<sup>b</sup>.

*पक्षपदी* [पद] *position, rank*, iv. 23<sup>c</sup>.

*पञ्चावद* [प्रजापति] *the god Prajāpati, the*  
*creator*, iii. 17<sup>a</sup>.

*पञ्चासद* *see* काश + प्र.

*पञ्चोदु* [प्रकोष्ठ] *the fore-arm*, ii. 16<sup>a</sup>.

*पञ्चोस* [प्रदीप] *evening*, iv. 4<sup>b</sup>.

*पंशु* [पांशु] *dust*, iv. 5<sup>c</sup>.

*पक्ष* [पञ्च] *a wing*, iv. 20<sup>10</sup>.

*पक्ष्याउज्ज* [पञ्चातोय] *a kind of drum, cp*  
*Hindī pakhāy*, i. 4<sup>10</sup>.

*पक्ष्यालिद* *see* लङ् + प्र.

*पट्ट* *ts. mud, paste*, i. 16<sup>a</sup>; ii. 8<sup>a</sup>, 12<sup>a</sup>;  
iv. 4<sup>a</sup>.

*पट्ट* [°ज] *a lotus*, ii. 13<sup>b</sup>, 33<sup>a</sup>.

*पट्टरुह* *ts. the same*, iii. 3<sup>a</sup>.

*पट्टित* *ts. turbid, smeared, anointed*, iv.  
8<sup>a</sup>.

*पट्टेरुह* *ts. a lotus*, i. 4<sup>a</sup>, 35<sup>a</sup>.

*पञ्चवक्त्रं* [प्रत्यक्षम्] *clearly, openly*, i. 30<sup>a</sup>;  
ii. 43<sup>a</sup>.

*पञ्चम* [प्रत्यय] *fresh, new*, iii. 1<sup>a</sup>.

*पञ्चङ्गं* [प्रत्यङ्गम्] *on every limb*, iv. 9<sup>a</sup>.

*पच्छा* [पश्चात्] *behind, from behind; after-*  
*wards*, 1. 34<sup>27</sup>; ii. 6<sup>c</sup>.

*पच्छिम* [पश्चिम] *last; western*, iv. 4<sup>c</sup>,  
9<sup>10</sup>.

*पञ्चरावेदि* *see* श्रु + प्र.

*पञ्च* *ts. five*. *pañca*, i. 18<sup>b</sup>; iv. 4<sup>a</sup>,  
9<sup>a</sup>, 9<sup>12</sup>. *pañcehum*, iii. 19<sup>a</sup>.

*पञ्चगव्य* [°ज] *the five products of the*  
*cow*, i. 20<sup>28</sup>.

*पञ्चदश* [°श] *fifteen*, i. 34<sup>28</sup>.

*पञ्चबाण* *ts. Cupid*, ii. 19<sup>b</sup>, 38<sup>b</sup>.

*पञ्चम* *ts. the fifth note of the gamut,*  
*said to be produced by the cuckoo;*  
*name of a musical mode*, i. 16<sup>a</sup>;  
ii. 2<sup>c</sup>, 5<sup>b</sup>; iii. 20<sup>7</sup>; iv. 6<sup>a</sup>.

*पञ्चसर* [°श] *Cupid*, 1. 32<sup>c</sup>, ii. 46<sup>b</sup>; iv.  
8<sup>a</sup>.

*पञ्चाल* *ts. name of the country between*  
*the Yamunā and the Ganges,*  
*the Doab*, iii. 5<sup>a</sup>.

*पञ्चालिका* [°का] *a doll*, ii. 12<sup>b</sup>.

*पञ्चालिका* [पाञ्चालिका] *the Pāñcālīkā style*  
*in poetry*, 1. 1<sup>c</sup>.

*पञ्चेलु* [°यु] *Cupid*, i. 18<sup>c</sup>; iv. 4<sup>a</sup>.

*पञ्चर* *ts. a cage*, i. 18<sup>15</sup>; iii. 31<sup>a</sup>.

*पद् + उद्* *Caus, to tear out, eradicate*  
*uppādaissam*, i. 20<sup>15</sup>. *uppāḍa*,  
i. 20<sup>21</sup>. *uppāḍida*, iv. 2<sup>a</sup>.

*पट्ट* *ts. a garment, silk cloth*, i. 86<sup>c</sup>.

*पट्ट* [°ज] *a tablet, palette*, i. 4<sup>a</sup>.

*पट्टमुञ्ज* [पट्टांशुका] *a silk garment*, ii. 14<sup>a</sup>.

*पद् to recite*. *padhissam*, i. 18<sup>17</sup>; iii.  
30<sup>a</sup>. *padha*, 1. 19<sup>a</sup>, 9<sup>b</sup>; ii. 10<sup>7</sup>. *pa-*  
*dhiadi*, 1. 19<sup>7</sup>.

*पट* [°ट] *a garment, cloth*, i. 14<sup>a</sup>.

*पडण* [पतन] *falling*, iv. 13<sup>a</sup>.



पडाभा [पटाका] *a flag, banner*, III. 20<sup>6</sup>;

IV. 20<sup>2</sup>.

पडिवटुञ्ज [प्रतिपटुञ्ज] *a silk cloth*, I. 20<sup>3</sup>.

पडिवटुञ्जिका [प्रतिपटुञ्जिका] *speaking agreeably or congratulating in her turn*, I. 13<sup>1</sup>.

पडिविणयञ्ज [प्रतिस्वप्नञ्ज] *a dream in return*, III. 8<sup>4</sup>.

पडिहोसञ्ज [प्रतिहोसञ्ज] *a mask*, I. 4<sup>5</sup>, 20<sup>40</sup>; IV. 15<sup>4</sup>. [K, anukāryānūrūpavarnāṁkha]

पठण [पठन] *reading, reciting*, I. 24<sup>4</sup>.

पठम [प्रथम] *first*, I. 20<sup>22</sup>, 25, 34<sup>24</sup>; III. 17<sup>2</sup>.

पयाञ्ज [प्रयाञ्ज] *attachment*, III. 8<sup>4</sup>, 9<sup>2</sup>.

पयाञ्ज [प्रयाञ्ज] *a bow, courtesy*, I. 4<sup>2</sup>.

पयाञ्ज [प्रयाञ्ज] *attached to, joined to*, IV. 7<sup>4</sup>.

पयाञ्ज [पनञ्ज] *the bread-fruit*, IV. 22<sup>2</sup>.

पयाञ्ज [प्रयाञ्ज] *a bow, salutation*, I. 34<sup>24</sup>.

पयोत्तिका *see* पयोत्त + प्र.

पयिहस्य [पायिहस्य] *erudition, Punditship*, I. 18<sup>4</sup>, 2<sup>2</sup>.

पयिहो *a Fāndya woman*, I. 15<sup>2</sup>.

पयिहु [पा] *pale, yellowish*, II. 10<sup>2</sup>; IV. 5<sup>2</sup>.

पयिहु [पा] *pale-white, yellowish-white*, II. 6<sup>10</sup>, III. 33<sup>2</sup>.

पयिहोतर [प्रश्नोत्तर] *riddle and answer*, I. 5<sup>2</sup>.

पयि to fall. padai, II. 39<sup>2</sup>. padanti, IV. 13<sup>4</sup>.

+ नि to fall down, to be cast at. pī-vadiḥ, II. 5<sup>2</sup>, 46<sup>2</sup>.

+ समुद् to jump up, to emerge. samup-padia, III. 3<sup>19</sup>.

पल [पल] *a leaf*, II. 1<sup>2</sup>, 7<sup>2</sup>.

पल [पाञ्ज] *a dramatic persona*, I. 4<sup>2</sup>.

पल *see* आप + प्र.

पलित्वा *see* या + प्रति.

पद + उद् Caus., to produce. uppādedi, III. 12<sup>2</sup>.

+ निस् to be produced. nippājadi, I. 34<sup>18</sup>.

+ सम् to become. Caus., to accomplish, produce. sampāppam, III. 20<sup>4</sup>, 21. sampādem, II. 41<sup>2</sup>. sampādemha, I. 12<sup>2</sup>. sampādaissadi, II. 43<sup>1</sup>.

+ समुद् to be produced. samuppāppe, III. 4<sup>2</sup>; IV. 19<sup>25</sup>.

पदि [पति] *a husband*, I. 19<sup>2</sup>.

पदीय [पदीय] *a lamp*, III. 22<sup>4</sup>.

पंति [पङ्क्ति] *a line, row, series*, II. 1<sup>2</sup>, 17<sup>2</sup>; IV. 12<sup>4</sup>.

पञ्चार [पञ्चार] HD. 6 66. *a mass, large quantity*, II. 33<sup>2</sup>.

पञ्चाद [पञ्चाद] *day-break, dawn*, II. 6<sup>10</sup>.

पमदुसताय [पमदोद्यान] *pleasure-grounds*, III. 22<sup>2</sup>, IV. 18<sup>20</sup>.

पमाय [प] *measure, size, extent*, I. 16<sup>2</sup>; III. 3<sup>18</sup>.

पर ts. *other, different; intent on*, I. 18<sup>2</sup>, 7<sup>2</sup>; IV. 18<sup>2</sup>, 22<sup>2</sup>. param, however, excessively, at the utmost, I. 1<sup>4</sup>, 34<sup>20</sup>; II. 11<sup>2</sup>.

पर ts. *highest, best*, I. 28<sup>4</sup>.

परमत्य [परम] *truth, reality*, II. 22<sup>1</sup>.

परमेष्टि- [परिष्टि] *an epithet of Brāhmā*, IV. 19<sup>4</sup>.

परपरा ts. *an uninterrupted series, succession*, I. 9<sup>4</sup>, 18<sup>4</sup>, 2<sup>2</sup>.

परहुञ्ज [परत] *the cuckoo*, II. 2<sup>2</sup>.

परिभण [परिभण] *attendants, suite*, I. 28<sup>2</sup>.

परिक्षय [परीक्षय] <i>testing, examining</i> , ii. 29 <sup>a</sup> .	पसर [प] <i>going, streaming forth</i> , ii. 10 <sup>a</sup> .
परिष्कील [प्री] <i>emaciated, diminished</i> , ii. 6 <sup>10</sup> .	पसव [प] <i>lossom</i> , ii. 6 <sup>22</sup> .
परिपक्व [पति] <i>maturity</i> , iii. 4 <sup>1</sup> .	पसाह [पसाह] <i>expedatory offering propitiation, favor</i> , i. 4 <sup>a</sup> . 22 <sup>a</sup> . 34 <sup>22</sup> .
परिपुष्टत्व [प्रापुष्टत्व] <i>dazzling whiteness</i> , iii. 34 <sup>b</sup> .	पसादी + ह [प] <i>to grease</i> . *kadam, ii. 6 <sup>24</sup> .
परिभ्रम ts. <i>embracing</i> , i. 2 <sup>a</sup> ; iii. 7 <sup>a</sup> .	पसार [प] <i>spreading</i> , iii. 11 <sup>a</sup> .
परिवाह [प्राति] <i>order, succession</i> , iv. 18 <sup>a</sup> .	पसाह्य [पसाहन] <i>decoration, toilet</i> , i. 20 <sup>22</sup> ; ii. 19 <sup>a</sup> , 22 <sup>a</sup> , 24 <sup>1</sup> .
परिचरि- [रुदिन] <i>moving about</i> , iv. 19 <sup>22</sup> .	पसूय [पसूय] <i>a bud, flower</i> , i. 19 <sup>a</sup> .
परिहर ts. <i>neighborhood, environs</i> , iii. 19 <sup>a</sup> , 34 <sup>a</sup> ; iv. 7 <sup>a</sup> .	पट [प] <i>way; reach</i> , iii. 2 <sup>a</sup> .
परिहास ts. <i>joking, merriment</i> , ii. 6 <sup>1</sup> .	पहा [पहा] <i>light, splendor, similarity</i> , i. 16 <sup>a</sup> .
पल्ल [प] <i>hard, harsh</i> , i. 7 <sup>a</sup> .	पहार [प] <i>striking, shooting</i> , iii. 7 <sup>a</sup> .
पल्ल see बहु + प.	पहाव [पहाव] <i>power, efficacy</i> , ii. 6 <sup>22</sup> , 45 <sup>1</sup> ; iii. 8 <sup>1</sup> ; iv. 18 <sup>22</sup> .
परीक्ष्य [प] <i>invisible, unknown</i> , iv. 18 <sup>22</sup> .	पुष्ट [पुष्टि] <i>beginning, beginning with</i> , i. 32 <sup>a</sup> .
परीष्पर [परस्पर] <i>each other, mutual</i> , iii. 11 <sup>b</sup> , iv. 12 <sup>b</sup> .	पुष्ट see पुष्ट + प.
पल्ल [पल्ल] <i>a bed, couch</i> , i. 36 <sup>a</sup> .	पुष्टि [पुष्टि] <i>beginning, beginning with, from, ever since</i> , i. 20 <sup>22</sup> , 34 <sup>1</sup> ; ii. 3 <sup>1</sup> .
पल्लव ts. <i>a sprout</i> , i. 28 <sup>b</sup> ; iii. 23 <sup>a</sup> .	पा to drink. <i>Caus.</i> <i>to cause to drink</i> .
पल्लव [पल्लव] <i>display, diversity</i> , ii. 40 <sup>a</sup> .	piśmo. i. 22 <sup>a</sup> . pianto, iii. 8 <sup>a</sup> . pi-
पल्लव- [पल्लव] <i>to display, show, expand</i> .	anti iv. 19 <sup>a</sup> . pīṣa. i. 23 <sup>a</sup> . pī-
pavācids, i. 16 <sup>1</sup> .	jantata, i. 16 <sup>a</sup> . pīda, iii. 31 <sup>a</sup> , 32 <sup>a</sup> .
पवण [प] <i>the wind</i> , ii. 11 <sup>b</sup> , 14 <sup>b</sup> , 36 <sup>a</sup> ; iii. 22 <sup>a</sup> .	paids. ii. 29 <sup>22</sup> .
पवल [पवल] <i>violent</i> , iv. 1 <sup>a</sup> .	पास [प] <i>fact; beam</i> , i. 4 <sup>a</sup> , 20 <sup>22</sup> ; iii. 28 <sup>a</sup> .
पवाह [प] <i>a stream, current</i> , ii. 10 <sup>a</sup> ; iii. 10 <sup>a</sup> , 20 <sup>a</sup> .	पावन्त [पावन्त] <i>the extremity of the feet</i> , i. 14 <sup>a</sup> .
पवेष्ट [पवेष्ट] <i>an interlude in a drama</i> , i. 6 <sup>a</sup> .	पातर [पातर] <i>a rampart, wall</i> , ii. 31 <sup>a</sup> .
पव्य [पव्य] <i>the palm of the hand</i> , i. 30 <sup>a</sup> ; ii. 38 <sup>a</sup> .	पाह्य [पाह्य] <i>the Prakrit language</i> , i. 7 <sup>a</sup> .
पवति <i>the same</i> , i. 16 <sup>a</sup> .	पाह्य <i>the same</i> , i. 6 <sup>a</sup> .
पवर [प] <i>outbreak, course</i> , iii. 20 <sup>a</sup> .	पाणिनिः HD. 6. 77. <i>— Jātaka, recd.</i> , i. 10 <sup>a</sup> , 20 <sup>22</sup> , 32 <sup>a</sup> ; ii. 10 <sup>a</sup> .

पाठिभा [पाठिभा] *a reciting or reading woman*, iv. 9<sup>12</sup>.

पाण [पाण] *life, soul*, iii. 8<sup>a</sup>.

पाणि ts. *hand*, i. 27<sup>a</sup>; iii. 23<sup>a</sup>.

पामर ts. *a low-caste man*, i. 20<sup>33</sup>.

पारावक्ष [प] *a pigeon*, iii. 27<sup>b</sup>.

पारिमह [प] *the coral tree*, iv. 22<sup>a</sup>.

पाल् + प्रति *to guard, observe*. padivāle-du, ii. 41<sup>a</sup>.

पालित्तभा *capital; a treasure; a paragon of*, ii. 3<sup>b</sup>; iv. 19<sup>4</sup>. (K, bhaṅgiprakārah pālayitrā, yadvā pālittas iti deṇipadam mūlanivyaṁ vartata iti sampradāyah.)

पास [प] *side, flank*, ii. 36<sup>b</sup>, 46<sup>b</sup>.

पापुड [पापुड] *a present, gift*, ii. 7<sup>a</sup>.

पि see वि.

पिअ [पिअ] *dear, beloved, agreeable*, i. 1<sup>b</sup>, 3<sup>a</sup>, 15<sup>a</sup>, 16<sup>a</sup>, ii. 27<sup>a</sup>; iv. 2<sup>b</sup>, 22<sup>a</sup>, 2.

पिअवअस [पिअवअस] *a dear friend*, i. 18<sup>17</sup>, 20<sup>33</sup>, 32<sup>a</sup>, ii. 6<sup>10</sup>, 10<sup>a</sup>, 41<sup>a</sup>, 43<sup>a</sup>, iii. 2<sup>a</sup>, 20<sup>a</sup>, 34<sup>a</sup>; iv. 9<sup>a</sup>.

पिअसहो [पिअसहो] *a female friend, a lady's confidante*, - ii. 8<sup>a</sup>, 42<sup>a</sup>, 10; iii. 30<sup>a</sup>, 34<sup>a</sup>.

पिअ [पिअ] *ripe*, ii. 50<sup>a</sup>.

पिअ ts. *yellow-red*, ii. 50<sup>a</sup>.

पिअ ts. *tail-feather*, ii. 14<sup>a</sup>; iv. 14<sup>b</sup>.

पिअजर ts. *reddish-yellow, tawny, gold-colored*, ii. 8<sup>a</sup>, 12<sup>a</sup>; iii. 25<sup>b</sup>.

पिअ ts. *mass, ball*, i. 35<sup>a</sup>.

पिअ [प] *covering*, iv. 18<sup>38</sup>.

पिअ [प] *slandorous*, iii. 9<sup>a</sup>.

पिअ [प] *to indicate*. pisunai, ii. 24<sup>a</sup>. pisunedi, i. 20<sup>a</sup>.

पिअ [प] *broad, large*, iv. 9<sup>a</sup>.

पिअ *to press, squeeze*. pidio, iii. 7<sup>a</sup>.

पिअ [प] *fat, round*, i. 18<sup>b</sup>; iii. 7<sup>c</sup>.

पिअ [प] *furnished with feathers*, ii. 3<sup>a</sup>, iv. 20<sup>a</sup>.

पिअ the same, iv. 9<sup>a</sup>.

पिअ *to heap up, collect*. puñjajai, iii. 26<sup>a</sup>. puñjia, i. 14<sup>a</sup>.

पिअ ts. *heap, multitude*, i. 19<sup>a</sup>, ii. 46<sup>a</sup>.

पिअ see स्य.

पिअ [प] *the back*, ii. 39<sup>b</sup>.

पिअ [प] *revived, refreshed*, iii. 20<sup>10</sup>.

पिअ [प] *again, back; on the other hand*, i. 34<sup>27</sup>; ii. 3<sup>a</sup>, 5<sup>a</sup>, 6<sup>b</sup>, 13, 26<sup>a</sup>, 28<sup>a</sup>, 49<sup>b</sup>; iii. 17<sup>a</sup>, iv. 18<sup>17</sup>, 19<sup>25</sup>, 27, 47, puṇṇu, ii. 23<sup>a</sup>, iii. 9<sup>a</sup>, 14<sup>a</sup>. Cp उअ

पिअ [प] *filled, full, accomplished, full-filled*, i. 20<sup>a</sup>, ii. 41<sup>a</sup>; iii. 19<sup>a</sup>, iv. 23<sup>b</sup>.

पिअ [प] *the day of full moon*, i. 25<sup>a</sup>, 34<sup>a</sup>, ii. 6<sup>10</sup>, 29<sup>13</sup>, 31; iii. 20<sup>15</sup>; iv. 19<sup>4</sup>.

पिअ [प] *a son*, i. 18<sup>a</sup>, 19<sup>a</sup>; iv. 2<sup>a</sup>.

पिअ [प] *a doll*, iii. 20<sup>a</sup>; iv. 18<sup>38</sup>.

पिअ [प] *a daughter*, i. 20<sup>25</sup>, iv. 19<sup>24</sup>, 30.

पिअ [प] *before, in the presence of*, i. 18<sup>17</sup>, 19<sup>a</sup>, 20<sup>33</sup>, ii. 10<sup>a</sup>, 29<sup>a</sup>, iii. 30<sup>a</sup>.

पिअ [प] *an elderly married woman*, i. 16<sup>a</sup>.

पिअ [प] *preceding*, i. 20<sup>15</sup>, 31.

पिअ [प] *a man*, i. 7<sup>b</sup>.

पिअ [प] *before; formerly*, iii. 1<sup>a</sup>, 22<sup>a</sup>, iv. 19<sup>a</sup>.

पिअ [प] *horripilation, thrill of joy*, iv. 21<sup>a</sup>.

पुलञ्ज-पुलोञ्ज- H. 4. 181. *to look, behold.*  
 puloesi, iii. 8<sup>4</sup>. 'pulantia, ii. 1<sup>4</sup>.  
 पुलञ्ज [पुलञ्ज] *horripilation*, i. 15<sup>4</sup>.  
 पुलिन्द ts. *a man of a certain barbarous*  
*tribe, a mountaineer*, iv. 14<sup>b</sup>.  
 पुल्ल [पूर्व] *eastern*, i. 14<sup>2</sup>; iii. 25<sup>b</sup>, iv. 9<sup>2</sup>.  
 पूर ts. *a stream, flood*, iii. 28<sup>a</sup>.  
 पूरण ts. *filling*, i. 34<sup>20</sup>.  
 पू to fill. pūriṣa, i. 4<sup>b</sup>.  
 पेकस [पौषूष] *nectar*, iii. 20<sup>a</sup>.  
 पेक्ख, पेक्ख see ईक्.  
 पेङ्गिज [पेङ्गिज] *swung, shaken*, i. 21<sup>a</sup>.  
 पेम्म [प्रेमन्] *love, affection*, iii. 8<sup>2</sup>, 9<sup>a</sup>, 1<sup>2</sup>,  
 12<sup>b</sup>, 15<sup>b</sup>.  
 पेरत्त [पर्यन्त] *circuit, border*, iii. 11<sup>b</sup>.  
 पेसल [पेषल] *artificially made pleasant,*  
*seasoned*, iv. 5<sup>b</sup>.  
 पोहिस् *name of a poet*, i. 20<sup>20</sup>.  
 पोत *a yarmment, cloth*, i. 27<sup>b</sup>; ii. 24<sup>a</sup>.  
 पोत्थञ्ज [पुस्तक] *a book*, i. 18<sup>2</sup>.  
 पोफल [पुगफल] H. 1. 170. *the areca nut*,  
 iv. 5<sup>b</sup>.  
 पोम्पराज [पद्मराज] *a ruby*, ii. 15<sup>a</sup>, iv.  
 18<sup>11</sup>.  
 प्रङ् to ask. pucchāmi, iii. 8<sup>2</sup>. pucchis-  
 sam, i. 4<sup>11</sup>. pucchia, i. 34<sup>1</sup>. pu-  
 cchianta, i. 18<sup>11</sup>.  
 ———  
 फस [स्पर्श] *touch, contact*, iii. 24<sup>b</sup>; iv.  
 21<sup>a</sup>.  
 फगुण [फागुण] *a Hindu month corres-*  
*ponding to February-March*, i.  
 20<sup>20</sup>.  
 फण ts. *the hood of a serpent*, i. 20<sup>b</sup>.  
 फणिलजा [तल] *the betel plant*, i. 17<sup>a</sup>.  
 फरञ् H. 6. 82 *a shield*, iv. 9<sup>2</sup>.

फरङ्गिद [स्फारिक्त] *shaken, swung*, iv. 9<sup>2</sup>.  
 फरिस् [स्पर्श] *touch, contact*, iv. 6<sup>a</sup>.  
 फल ts. *fruit, result*, ii. 6<sup>10</sup>; iv. 21<sup>a</sup>.  
 फलञ्ज [फ] *plank, shield, expunse*, i. 30<sup>b</sup>,  
 32<sup>b</sup>, ii. 15<sup>a</sup>, 23<sup>a</sup>, iv. 9<sup>11</sup>.  
 फलिहमणि [स्फटिक] *a crystal-stone*, ii.  
 29<sup>15</sup>.  
 फद् see हफद्.  
 फार [स्फार] *large, great*, i. 20<sup>b</sup>; iii.  
 19<sup>a</sup>.  
 फुद् see खुद्.  
 फुट [खुट] *clear, white, clearly, evidently*,  
 ii. 12<sup>b</sup>; iv. 22<sup>a</sup>.  
 फुल्ल *to open, blow, blossom* Intens, *the*  
*same.* phullanti, ii. 9<sup>1</sup>. phullā,  
 ii. 38<sup>a</sup>. pamphulha, i. 16<sup>b</sup>.  
 फुल्ल ts. *a flower*, i. 19<sup>a</sup>.  
 फेङ्गार [फेङ्कार] *a shriek, howl*, iv. 15<sup>a</sup>.  
 ———  
 बहल्ल see गलिवहल्ल. Op Marāṭhī baila.  
 बडलयाला [बकु] *name of a woman*, iv.  
 9<sup>10</sup>.  
 बङ्गर [बङ्गर] H. 6. 89. *a jest*, ii. 6<sup>2</sup>.  
 बङ्गरजेतो *name of a woman*, iv. 9<sup>11</sup>.  
 बन्दि- [बन्दिन्] *a panegyrist, bard*, i. 16<sup>2</sup>, 4.  
 बन्धु + नि *to bind, close*. nibaddham, iv.  
 9<sup>2</sup>.  
 बन्ध ts. *arrangement, literary composi-*  
*tion, posture*, i. 6<sup>2</sup>, 7<sup>a</sup>; ii. 4<sup>a</sup>; iv.  
 11<sup>a</sup>, 12<sup>b</sup>.  
 बन्धव [बन्ध] *a kinsman, friend*, i. 16<sup>2</sup>.  
 बम्ह- [ब्रह्मन्] *the god Brāhmā*, i. 24<sup>a</sup>.  
 बम्हण [ब्रह्मण] fem. 'pi, *a Brāhmana,*  
*fem the wife of a Brāhmana*, i.  
 20<sup>4</sup>, 20<sup>20</sup>, 45, iii. 8<sup>1</sup> fem. i. 20<sup>24</sup>.  
 बरिहि- [बरिहिन्] *a peacock*, ii. 15<sup>b</sup>.

बला [बल] *perforce, violently*, i. 13<sup>d</sup>; iv. 29<sup>c</sup>.  
 बलि ts. *an oblation*, iv. 15<sup>a</sup>.  
 बल्ल ts. *copious, abundant*, i. 13<sup>a</sup>, 20<sup>d</sup>; ii. 3<sup>a</sup>, 37<sup>a</sup>; iv. 21<sup>d</sup>.  
 बहिनिआ [भगिनिका] *a sister*, i. 34<sup>22,25,31,35,38</sup>; ii. 6<sup>a</sup>, 9<sup>i</sup>, 10<sup>a,4</sup>.  
 बहु + मन *to value, esteem*. \*mappedi, i. 28<sup>c</sup>.  
 बहुलो [बल] *often*, i. 4<sup>a</sup>; ii. 29<sup>b</sup>.  
 बाउल्लिआ HD. 6. 92. *a doll*, iv. 19<sup>ac</sup>.  
 बाण ts. *an arrow*, ii. 11<sup>a</sup>; iv. 13<sup>b</sup>.  
 बाध् *to harass, torment*. bāhanijjo, iv. 2<sup>a</sup>. bāhanijja, iv. 2<sup>a</sup>.  
 पात ts. *young, new*, i. 13<sup>a</sup>, 15<sup>a</sup>; ii. 41<sup>b</sup>, 42<sup>ac</sup>, 45<sup>a</sup>, 49<sup>a</sup>; iii. 8<sup>i</sup>, 19<sup>a</sup>.  
 बालक [बालि] *a young poet*, i. 9<sup>a</sup>.  
 बाह [बय] *a tear*, ii. 9<sup>a</sup>, 10<sup>d</sup>; iii. 20<sup>c</sup>.  
 बाहिर [बाहिर] H. 2. 140. *external*, i. 34<sup>20</sup>.  
 बाहु ts. *an arm*, i. 30<sup>b</sup>; iv. 12<sup>a</sup>.  
 बाहुल्ल ts. *a shoulder*, ii. 24<sup>a</sup>.  
 बिन्दु ts. *a drop*, i. 26<sup>b</sup>; iii. 3<sup>17</sup>, 4<sup>a</sup>.  
 बिम्ब ts. *the Bumba fruit; the disk of the sun or moon*, i. 13<sup>a</sup>; ii. 20<sup>b</sup>; iii. 25<sup>d</sup>, 32<sup>b</sup>; iv. 3<sup>b</sup>. sampunna-bimbattapa [sompūrnabimbattva], *fullness of disk*, iii. 25<sup>d</sup>.  
 बिस् ts. *the fibre, fibrous stalk of a lotus*, iii. 20<sup>a</sup>; iv. 7<sup>c</sup>.  
 बुद्ध H. 4. 101. *sinking, inclining*, ii. 31<sup>d</sup>.  
 बुध् + वि *awaken*. vibuddho, iii. 7<sup>d</sup>.  
 बोध H. 4. 162. *Caus. to pass*. bolet, ii. 29<sup>d</sup>.  
 बोले H. 4. 2. *speech, words*, ii. 4<sup>a</sup>.

भगव- [भगवत्] *fem. vadi, favored, exalted, venerable, holy*, i. 20<sup>27</sup>; ii. 6<sup>25</sup>; iii. 3<sup>14</sup>; iv. 18<sup>14,22</sup>, 19<sup>4,12</sup>.  
 भङ्ग ts. *breaking*, i. 28<sup>a</sup>.  
 भङ्गि ts. *bending*, iv. 9<sup>a</sup>.  
 भङ्गुर ts. *fragile*, iii. 21<sup>a</sup>.  
 भञ्जजिद [भयान्जित] *enslaved by women, a hen-pecked husband*, iii. 2<sup>i</sup>.  
 भञ्ज् *to break*. bhañja, iii. 21<sup>a</sup>.  
 भट्ट- [भट्ठ] *a lord, master*, iv. 9<sup>14</sup>, 18<sup>6,22</sup>.  
 भट्टारख [भट्ठ] *venerable, worshipful*, iii. 20<sup>22</sup>.  
 भय् *to say, speak; name, call*. bhaṇāmi, ii. 47<sup>a</sup>; iv. 7<sup>i</sup>. bhaṇāsi, i. 20<sup>23</sup>; iv. 19<sup>14</sup>. bhaṇādi, i. 34<sup>23</sup>. bhaṇāmo, ii. 23<sup>d</sup>. bhaṇāmo, ii. 48<sup>a</sup>. bhaṇanta, i. 24<sup>a</sup>; iii. 9<sup>4,2</sup>. bhaṇa, i. 20<sup>17</sup>, 25<sup>4,4</sup>; ii. 6<sup>i</sup>, 40<sup>a</sup>, 47<sup>a</sup>; iii. 8<sup>c</sup>; iv. 4<sup>i</sup>. bhaṇaha, ii. 16<sup>b</sup>. bhaṇia, i. 34<sup>25</sup>. bhaṇantassa, i. 20<sup>30</sup>. bhaṇaṇi, i. 5<sup>a</sup>, 6<sup>a</sup>. bhaṇādi, i. 20<sup>4,20</sup>; ii. 10<sup>a</sup>. bhaṇāpe, iii. 12<sup>b</sup>. bhaṇādi, ii. 42<sup>23</sup>. bhaṇādi, i. 7<sup>i</sup>; iv. 2<sup>a</sup>, 18<sup>14,22</sup>.  
 भयवज [भयवज्ज] *a small vessel, cup*, i. 20<sup>30</sup>.  
 भत्त- [भट्ठ] *husband*, i. 11<sup>b</sup>; ii. 8<sup>b</sup>.  
 भट्ट [भट्ठ] *happiness, blessing*, i. 1<sup>a</sup>, 20<sup>25</sup>; iv. 5<sup>d</sup>.  
 भग्ग [भग्ग] *shaking, moving*, ii. 1<sup>c</sup>.  
 भग्ग [भग्ग] *a bee*, ii. 13<sup>b</sup>; iii. 2<sup>b</sup>.  
 भग्गदेवता [भग्ग] *having an unsteady character, or, having a scar like a bee*, i. 18<sup>a</sup>. (BNJ, bhramapaṇḍā; P, bhramaravat tīto yasyāḥ. tēto ni madhyasthito[!]) maniviṇeṣaḥ. ti-

tṣa bhīsanā, O, bhramarasadr̥ṣena  
 tēṭakhyaguhyāgena[!] tēṭa aksī-  
 golakam itī kecit, K, bhamaratē-  
 mte ity etad dēṭpadam muṣṭipra-  
 hāraprarūdhe veṇyoraḥkine var-  
 tate. bhramaravarnakūpamanāu  
 tathā ca prayogah tēṭāvaloka-  
 nakutūhalabhamgabhirur itī yad-  
 vā bhramarāṇām viṣṇām tēṭā  
 bhūyate)  
 मवयु [°न] *abode, dwelling, house*, ii. 6<sup>22</sup>;  
 iv. 19<sup>a, 17</sup>  
 भवेत्स [°य] *what is to be, the future*,  
 i. 18<sup>1</sup>.  
 भल HD 6. 101. *a bee*, i. 16<sup>a, d</sup>; ii.  
 44<sup>d</sup>.  
 भा *to shine, seem, appear*. bhāl, i. 23<sup>d</sup>,  
 33<sup>b</sup>, iii. 31<sup>b</sup>.  
 + वि *the same*. vibhāl, ii. 41<sup>d</sup>.  
 भावर [भात्] *a brother*, i. 20<sup>18</sup>.  
 भामरी [भार] *walking round from left to  
 right*, iv. 21<sup>1</sup>.  
 भार ts. *a burden, weight, mass*, i. 18<sup>2</sup>;  
 ii. 21<sup>a</sup>; iii. 21<sup>a</sup>.  
 भारिजा [भार्या] *a wife*, i. 12<sup>8</sup>.  
 भाव ts. *being, condition; feeling, senti-  
 ment; a venerable, worthy man  
 (term of address)*, i. 4<sup>18</sup>, 5<sup>a</sup>; ii. 10<sup>a</sup>,  
 50<sup>b</sup>; iii. 10<sup>b</sup>, 20<sup>10</sup>.  
 भावविष्णु *see* ध्रु  
 भासा [°वा] *language, dialect*, i. 7<sup>1</sup>, 8<sup>b</sup>.  
 भिक्षा [°ता] *alms*, i. 23<sup>a</sup>.  
 भिक्ष [भः] *a bee*, i. 29<sup>b</sup>; ii. 6<sup>a</sup>.  
 भिच्छ [भक्ष्य] *a servant, slave*, i. 33<sup>d</sup>.  
 भिद् + उद् *pass. to shoot up, be raised*.  
 ubbhijadu, iii. 20<sup>a</sup>.

+ निह *to tear up, break through*. nib-  
 bhinnassa, iv. 18<sup>28</sup>  
 भुमङ्ग [भुजङ्ग] *a paramour, gallant*, i.  
 14<sup>1</sup>  
 भुज्ज [भूर्ज] *the birch tree*, iii. 25<sup>b</sup>.  
 भुत्तल *food for a cat*, iv. 2<sup>3</sup>. (O, bhut-  
 thallah majjārie bhutta. bhūmi-  
 pātana-yogya, bharitrayogya itī  
 vā bhūthir itī bhāṣāyam.)  
 भुल H. 4. 177. *erring, oblivious*, iv.  
 20<sup>16</sup>.  
 भुवण [°न] *the world*, iii. 26<sup>b</sup>, 28<sup>b</sup>, iv.  
 20<sup>a</sup>.  
 भू *to be, become. Caus., to cherish, af-  
 fect, win*. hosi, i. 19<sup>1</sup>. hoi, i. 7<sup>a</sup>, 8<sup>b</sup>;  
 iv. 23<sup>a</sup>. bhoḍi, i. 20<sup>14</sup>, 34<sup>10</sup>; iv. 3<sup>1</sup>,  
 18<sup>21, 22</sup>. honti, i. 21<sup>d</sup>; ii. 10<sup>d</sup>, 49<sup>a</sup>;  
 iii. 19<sup>d</sup>; iv. 2<sup>10</sup>. hava, iii. 23<sup>a</sup>.  
 hon, i. 1<sup>a</sup>, 8<sup>b</sup>, iii. 23<sup>b</sup>, iv. 5<sup>d</sup>. bho-  
 du, i. 14<sup>2</sup>, 20<sup>28, 27</sup>, 34<sup>11</sup>; ii. 49<sup>d</sup>; iii.  
 3<sup>3</sup>, 22<sup>a</sup>, 24<sup>2</sup>, iv. 19<sup>18</sup>, 21<sup>a</sup>, 23<sup>1</sup>. ha-  
 vantū, iii. 24<sup>b</sup>. bhavissam, i. 13<sup>1</sup>;  
 ii. 28<sup>d</sup>. hohi, ii. 39<sup>a</sup>; iii. 32<sup>a</sup>.  
 bhavissadi, iv. 18<sup>20, 22</sup>. bhavia, i.  
 20<sup>34</sup>; ii. 9<sup>1</sup>, 32<sup>2</sup>; iii. 2<sup>18</sup>. bhavi-  
 davvam, ii. 42<sup>21</sup>. bhāvapiṇḍa, ii.  
 26<sup>a</sup>.  
 + अनु *to enjoy, experience, feel*. anu-  
 bhavidam, i. 34<sup>25</sup>.  
 + सम *to arise, be born Caus., to honor,  
 show respect to; to fancy, ima-  
 gine*. sambbhūdanam, i. 18<sup>2</sup>. sam-  
 bhāvehi, iii. 20<sup>28</sup>. sambbhāvai-  
 sadi, iii. 20<sup>17</sup>. sambbhaviadi, iv.  
 2<sup>10</sup>.  
 भुमील ts. *terrestrial globe*, iii. 25<sup>a</sup>.

भूचन्द [न्] an earth-moon, ii. 27.  
 भूमि ts. earth; ground, i. 25<sup>a</sup>, 34<sup>13</sup>.  
 भूमिका [का] character, costume in a play, i. 12.  
 भूनीचर [गृह] cellar, underground chamber, iii. 25.  
 भू to adorn, decorate. bhūsidā, ii. 11.  
 + वि the same. vihūsaanti, i. 31. vi-hūsidā, ii. 22.  
 हूण [पण] ornament, decoration, i. 30<sup>1</sup>, 31<sup>b</sup>; ii. 23<sup>a</sup>, 25<sup>a</sup>; iii. 15<sup>a</sup>, 26<sup>b</sup>.  
 भू to fill, pervade; have, possess. bharishā, iv. 23<sup>a</sup>. bharidā, iii. 20.  
 भेद [ह] 1. splitting, wound, iii. 11<sup>a</sup>.  
 2. difference, iii. 15.  
 भैरवानन्द [भिरवानन्द] name of a yogin, i. 21<sup>a</sup>, 24<sup>a</sup>, 34<sup>26</sup>, 35, 35; ii. 6<sup>22</sup>; iv. 18<sup>11</sup>, 22, 21, 34.  
 भौ [भौह] a vocative particle, O, sir, i. 18<sup>1</sup>, 34<sup>30</sup>; ii. 24<sup>a</sup>, 29<sup>13</sup>, 32<sup>a</sup>, 43<sup>5</sup>, 44<sup>2</sup>, 47<sup>1</sup>; iii. 2<sup>1</sup>, 3<sup>1</sup>, 8<sup>1</sup>, 9<sup>1</sup>, 22<sup>3</sup>, 26<sup>1</sup>; iv. 20<sup>12</sup>, 21<sup>1</sup>.  
 भोजन [ह्य] food, meal, i. 23.  
 भोदो [भवतो] honorific pronoun, used as term of respectful address to women, ii. 49<sup>1</sup>; iii. 20<sup>21</sup>; iv. 18<sup>1</sup>.  
 भय to fall, decline, decay. bhayho, iii. 8<sup>1</sup>.  
 भ्रष्ट to whirl, swarm round. bhamishā, ii. 13.  
 + परि to wander about, turn round. paribbhamanti, iv. 11<sup>a</sup>.

मन [ह] madness, rut, ii. 6<sup>10</sup>.

मन [य] fem. mā, made of, consisting of, i. 36<sup>a</sup>, iv. 18<sup>11</sup>, 19<sup>2</sup>.  
 मन्मथी [मगाथी] a deer-eyed woman, ii. 46<sup>a</sup>; iv. 16<sup>a</sup>.  
 मन्मथ [मन्] beeswax, i. 13. (K, hima-vranopagaṃamanārtham hi madhū-cohiṣṭam adhare dadhatī loka-prasiddhiḥ.)  
 मन्मथ [मन्] love, Cupid, ii. 10<sup>1</sup>, 16<sup>a</sup>, 33<sup>b</sup>, 36<sup>b</sup>, 45<sup>b</sup>; iii. 12<sup>b</sup>, 4, 18<sup>a</sup>, 21<sup>a</sup>, 30<sup>1</sup>; iv. 1<sup>a</sup>.  
 मन्मथेय [मन्मथेय] the same, iv. 20.  
 मन्मथस्य [मन्मथस्य] the same, ii. 49<sup>1</sup>; iii. 9<sup>a</sup>, 20<sup>a</sup>; iv. 19<sup>a</sup>.  
 मन्मथस्य [मन्मथस्य] the same, iii. 26.  
 मन्मथस्य [मन्मथस्य] the moon, ii. 47<sup>1</sup>; iv. 18<sup>10</sup>.  
 मन्मथ [मन्] spirituous liquor, i. 20<sup>a</sup>.  
 मन्मथ [मन्] head, i. 4.  
 मन्मथ [मन्] flesh, meat, i. 23<sup>b</sup>.  
 मन्मथ [मन्] way, doctrine, i. 22<sup>a</sup>.  
 मन्मथ [मन्] an arrow, i. 32<sup>a</sup>.  
 मन्मथमाता ts. name of a woman, iv. 9<sup>10</sup>.  
 मन्मथ [मन्] spirituous liquor, wine, i. 22<sup>b</sup>, 23<sup>b</sup>.  
 मन्मथ [मन्] bathing, iv. 4<sup>b</sup>, 8<sup>b</sup>.  
 मन्मथपाल [मन्मथपाल] fem. mā, keeper of a bath, iv. 9<sup>11</sup>.  
 मन्मथारिज [मन्मथारिज] a cat, ii. 29<sup>11</sup>.  
 मन्मथ [मन्] the middle, centre; the waist, majhe, between, among, i. 8<sup>1</sup>, 18<sup>1</sup>, 20<sup>11</sup>, 30<sup>a</sup>; ii. 6<sup>b</sup>, 20<sup>b</sup>, iii. 4<sup>1</sup>, 7<sup>a</sup>, 19<sup>b</sup>; iv. 18<sup>11</sup>.  
 मन्मथ [मन्] the same, iii. 21<sup>a</sup>.

मन्थयह [°ध्याह] *mudday*, II. 41<sup>5</sup>; IV. 4<sup>a</sup>, 8<sup>a</sup>.  
 मन्थिम [°धम] *central*, I. 14<sup>a</sup>.  
 मञ्जरि ts. *a shoot, sprout, flower-bud*,  
 II. 46<sup>d</sup>; III. 13<sup>d</sup>.  
 मञ्जिदु [मञ्जिदु] *fem. °jhi, red as mad-*  
*der*, II. 41<sup>a</sup>.  
 मञ्जिदु [°छा] *mungeet or madder*, II.  
 50<sup>c</sup>.  
 मञ्जोर ts. *an anklet*, II. 13<sup>a</sup>.  
 मञ्जु ts. *lovely, sweet*, I. 16<sup>c</sup>, II. 32<sup>c</sup>.  
 मञ्जुसा [°य] *a box, casket*, IV. 19<sup>15</sup>.  
 मण- [°नह] *mind, thought, desire*, I. 14<sup>b</sup>,  
 II. 32<sup>d</sup>; III. 10<sup>b</sup>, 11<sup>b</sup>, 12<sup>a</sup>, 28<sup>b</sup>.  
 मण [°नाह] *a little, slightly*, IV. 9<sup>a</sup>.  
 मणहरण [मनो] *fascinating; fascination*,  
 II. 28<sup>b</sup>, 31<sup>c</sup>.  
 मणि ts. *a gem, jewel*, I. 34<sup>15</sup>, 36<sup>a</sup>; II. 9<sup>b</sup>,  
 15<sup>a</sup>, 25<sup>b</sup>, 29<sup>15</sup>, 32<sup>a</sup>, 33<sup>b</sup>, 34<sup>b</sup>; III. 2<sup>a</sup>,  
 18<sup>a, b</sup>; IV. 10<sup>b</sup>, 1<sup>c</sup>.  
 मणीशि- [°नीविन] *clever, wise*, IV. 24<sup>a</sup>.  
 मणीजन्तव [°नीयन्तव] *checking the mind*,  
 III. 16<sup>a</sup>.  
 मणीविज [°नीविज] *beautiful*, III. 27<sup>c</sup>.  
 मणीमु [°नीमु] *Cupid*, IV. 13<sup>b</sup>.  
 मणीरथ [°नीरथ] *wish, desire*, III. 8<sup>1</sup>.  
 मणीरथ the same, IV. 9<sup>d</sup>.  
 मणीरथ [°नीमव] *Cupid*, III. 10<sup>d</sup>, 20<sup>1a</sup>.  
 मणिवह [°न] *an ornament, embellishment,*  
*trimmings*, I. 3<sup>a</sup>, 28<sup>a</sup>, II. 47<sup>c</sup>; III.  
 12<sup>b, 2</sup>, 13<sup>b</sup>, 26<sup>a</sup>, IV. 20<sup>c</sup>.  
 मणिवह ts. *a globe, ring, disk; a group,*  
*collection*, I. 35<sup>a</sup>, II. 30<sup>a</sup>; III. 5<sup>a</sup>, 31<sup>a</sup>,  
 IV. 23<sup>b</sup>.  
 मणिवह ts. *the same*, III. 23<sup>b</sup>, 26<sup>b</sup>.  
 मणिवह [°य] *a hall, arbor*, I. 36<sup>d</sup>.  
 मणिवह [मार्त] *the sun*, III. 8<sup>14</sup>.

मदिरावदी [°तो] *name of a woman*, IV. 9<sup>12</sup>.  
 महुल [मदेल] *a kind of drum*, IV. 16<sup>a</sup>.  
 मन to be minded, *thank*. mannem, III.  
 4<sup>1</sup>. manne, I. 13<sup>d</sup>, 30<sup>a</sup>, 33<sup>d</sup>, III.  
 16<sup>c</sup>, IV. 2<sup>a</sup>. mannedi, I. 28<sup>9</sup>. man-  
 nantao, II. 8<sup>b</sup>.  
 + ममि to honor, *belove*. ahimada, II.  
 6<sup>17</sup>.  
 + मच to despise, *disregard*. avaman-  
 nida, I. 14<sup>2</sup>.  
 मन्त [°न्त] *a Vedic hymn; a charm,*  
*spell*, I. 22<sup>a</sup>, II. 6<sup>22</sup>.  
 मन्त- [मन्तव] *to consult, deliberate, talk*.  
 mantasantassa, II. 6<sup>15</sup>.  
 मन्थर- *to grow slow, to decrease*. man-  
 tharyjantu, III. 20<sup>c</sup>.  
 मन्थ ts. *soft, gentle*, I. 17<sup>b</sup>.  
 मन्दारवदी [°तो] *name of a woman*, IV.  
 9<sup>12</sup>.  
 मन्मथ [°मथ] *Cupid*, IV. 2<sup>1</sup>. Cp. वमथ  
 मरमथ [°कत] *an emerald*, II. 13<sup>a</sup>, III. 2<sup>a</sup>,  
 18<sup>b</sup>.  
 मरगदयुज [°कत] *a place or seat adorn-*  
*ed with emeralds, emerald-arbor*,  
 II. 29<sup>7</sup>, 41<sup>1</sup>, 42<sup>20, 21</sup>, 43<sup>2</sup>; IV. 18<sup>3</sup>.  
 मरदु HD 6. 120 *pride, elegance, charm*,  
 II. 23<sup>c</sup>, III. 30<sup>a</sup>. (K. II. 23<sup>c</sup> vilāsa.)  
 मरदी a *Marāṭha woman*, I. 16<sup>a</sup>.  
 मरम [°य] *name of a mountain-range*  
*of South-western India*, I. 15<sup>d</sup>,  
 16<sup>a, 4</sup>, 20<sup>c</sup>.  
 मरिण [°य] *black, dark*, III. 25<sup>a</sup>.  
 मरिज [°य] *a kind of jasmin*, I. 16<sup>b</sup>.  
 मरिजुम [°युज] *a boxing-match*, II. 21<sup>b</sup>.  
 मरिण [°ययान] *a cemetery*, IV. 15<sup>b</sup>.  
 मरि ts. *lamp-black, a black powder used*



- to paint the eyes, ii. 7<sup>b</sup>; iii. 32<sup>b</sup>; iv. 14<sup>a</sup>
- मद् H. 4. 192. to wish, long for. mahjā, iii. 9<sup>a</sup>.
- मदग्विद [मदग्वि] praised, i. 34<sup>25</sup>.
- मदल्ल HD. 6. 143. old, elder, ii. 9<sup>1</sup>.
- मदादेवो ts. a great queen, queen-consort, i. 28<sup>1</sup>.
- महाधर्मण [महाधर्म] a great Brāhmaṇa, i. 20<sup>25</sup>.
- महामेस [मस] dainty flesh, especially human flesh, iv. 15<sup>a</sup>.
- महामेह [म] a great cloud, iii. 3<sup>11</sup>.
- महापास [म] a great kang, i. 12<sup>2</sup>, 28<sup>2</sup>; ii. 0<sup>1</sup>, 1<sup>5</sup>, 6<sup>12</sup>, 9<sup>1</sup>, 42<sup>12</sup>, 16, 17, 19, 21; iii. 30<sup>2</sup>, 34<sup>2</sup>; iv. 18<sup>2</sup>, 21, 19<sup>20</sup>, 22, 20<sup>4</sup>.
- महावेजधन्तो [महावेजधन्तो] a great banner of victory, iii. 19<sup>1</sup>.
- महिमल [महिमल] the face of the earth, the earth, iii. 14<sup>1</sup>.
- महिम्नवात् [महिम्नवात्] the king Mahendra-pāla, i. 5<sup>b</sup>.
- महिता ts. a woman, i. 7<sup>b</sup>, 22<sup>b</sup>, 25<sup>4</sup>.
- महिती [महिती] a buffalo-cow, i. 19<sup>a</sup>.
- महो ts. the earth, ii. 22<sup>b</sup>.
- महोदल [महोदल] the surface of the earth, the earth, i. 34<sup>24</sup>; ii. 10<sup>1</sup>.
- मधु [मधु] the spring, ii. 5<sup>b</sup>, 6<sup>11</sup>; iv. 7<sup>a</sup>, 19<sup>25</sup>. mahūsava [dhūsava], the spring festival, i. 16<sup>1</sup>.
- मधुर [मधुर] sweet, charming, i. 28<sup>2</sup>, 36<sup>2</sup>; iii. 1<sup>a</sup>.
- मधुर- [मधुर-] to become sweet. mahurijā, ii. 26<sup>2</sup>.
- मधुरिम- H. 2. 154. sweetness, beauty, ii. 2<sup>b</sup>.
- महोत्सव [महोत्सव] a great festival, i. 18<sup>4</sup>, iv. 9<sup>1</sup>, 21<sup>4</sup>.
- महेन्द्राल [महेन्द्र] jugglery, ii. 44<sup>1</sup>.
- महोदध [महोदध] a great, efficacious herb, iii. 20<sup>1</sup>.
- मा ts. a prohibitive particle, not, i. 20<sup>2</sup>, 11, 17, 44; ii. 6<sup>1</sup>, 39<sup>2</sup>, 40<sup>1</sup>; iii. 6<sup>2</sup>, 21<sup>a</sup>, 32<sup>a</sup>, iv. 4<sup>1</sup>.
- मागधो [मगधो] the Māgadhī style in poetry, i. 1<sup>a</sup>.
- माय [म] pride, jealous anger, i. 15<sup>b</sup>, 18<sup>a</sup>; iii. 30<sup>a</sup>.
- मायल [मल] mind, heart; name of a sacred lake, ii. 6<sup>10</sup>, 50<sup>b</sup>; iii. 2<sup>a</sup>, iv. 23<sup>a</sup> (rosakasāmaṇāsavaḥ [rosakasāyamānasavaḥ], having her mind affected by anger).
- माण्ड [मण्ड] a ruby, i. 20<sup>25</sup>; iii. 15<sup>4</sup>; iv. 19<sup>25</sup>.
- माण्डकपट [मण्डकपट] name of a bard, iii. 26<sup>2</sup>.
- माण्डिकाला [मण्डिकाला] name of a woman, iv. 9<sup>10</sup>.
- माण्डिको [मण्डिको] an angry, jealous woman, ii. 50<sup>b</sup>; iii. 27<sup>4</sup>, 30<sup>a</sup>.
- माण्डिक [मण्डिक] a man; mankind, the world of men, i. 31<sup>b</sup>; ii. 25<sup>a</sup>; iii. 8<sup>1</sup>, 14<sup>2</sup>, 16<sup>2</sup>; iv. 23<sup>4</sup>.
- माता [म] a mother, i. 20<sup>25</sup>.
- मातुल [म] fem. °cogn. H. 2. 142. a maternal uncle, fem. aunt, i. 34<sup>10</sup>, 21.
- मातुल [म] wind, i. 16<sup>1</sup>.
- मातुल [म] a great-flowered jasmine, iii. 2<sup>b</sup>.
- माला ts. a garland, chaplet, row, string, i. 20<sup>2</sup>; ii. 6<sup>1</sup>, 13<sup>b</sup>, 20<sup>a</sup>; iii. 18<sup>b</sup>; iv. 9<sup>2</sup>.

सालिषा [स] the same, i 11<sup>a</sup>, 17<sup>a</sup>, iii. 2<sup>b</sup>.

सस [स] a weight of gold, iii. 31<sup>a</sup>.

सस ts. a month, iv. 9<sup>1</sup>

सम्राज्य [सम्राज्य] majesty, dignity, i 9<sup>a</sup>

सिमरु [समरा] the moon, ii 42<sup>a</sup>, iii. 21<sup>a</sup>, 26<sup>a</sup>.

सिमरुमयि [समरा] the moon-gem, supposed to ooze away under the moon's rays, iv. 18<sup>a</sup>.

सिमरुलेखा [सम्राज्य] name of a woman, iv. 9<sup>1</sup>. \*kadhā [kathā], the story of *Mrgāṇṭhalekhā*, a poem of *Aparājitā*, i. 8<sup>1</sup>.

सिमरु [सम] a kind of drum, i. 4<sup>1</sup>.

सिमरुत [समरुत] sweetness, iii. 14<sup>a</sup>.

सिमुण [सुन] a pair, couple, iii. 9<sup>1</sup>.

सिन् to join, combine. milido, ii. 6<sup>11</sup>.

milidam, i. 34<sup>11</sup>. milidassa, iii. 9<sup>1</sup>.

सिमल [समल] faded, withered, ii 6<sup>10</sup>

सिमल [समल] under the pretext of, in the disguise of, i. 18<sup>a</sup>, iv. 22<sup>a</sup>.

सिमुण [सुन] a pair, couple, i 14<sup>a</sup>.

सोत् to be closed mālanta, i 35<sup>a</sup>.

+सम to close the eyes. samamliṭṭam, in 7<sup>a</sup>.

+समुत् to become manifest samum-milā, i. 31<sup>a</sup>, ii 25<sup>a</sup>.

सुउव [सुमुव] name of a tree, iii 25<sup>a</sup>.

सुउव [सुमुव] foolish, i. 18<sup>a</sup>.

सुत् to loose, let go, quit mūcaka, i 19<sup>a</sup>. mūcanto in 50<sup>a</sup>, iii. 27<sup>a</sup>. mūcanta, iii 27<sup>a</sup>. mōttam, iii 31<sup>a</sup>, iv 13<sup>a</sup>. muklā, ii 6<sup>a</sup>, iii 34<sup>a</sup>. muklā, iii 10<sup>a</sup>. muklā, i, 29<sup>a</sup>, 31<sup>a</sup>.

+सत् to loosen, take off amavallā, i. 28<sup>a</sup>

+उत् to loosen, shed. ummulā, ii 28<sup>a</sup>.

सुत्ता [सुत्ता] fainting, swooning, i 35<sup>a</sup>.

सुत्ति [सुत्ति] the clenched hand, fist, i 50<sup>a</sup>; iii 19<sup>a</sup>.

सुत्ति H 4 7. to know, think, understand. munarā, iii 8<sup>a</sup>. munarādi, i 28<sup>a</sup>. munido, ii 49<sup>1</sup>.

सुत्तान [सुत्त] from \*li, \*lii. a pearl-stone, ii. 6<sup>11</sup>, 11<sup>a</sup>, iii. 20<sup>1</sup>.

सुत्ता [सुत्ता] a pearl, pearl-oyster, i. 1<sup>a</sup>; iii 31<sup>a</sup>.

सुत्ताम [सुत्ताम] a pearl, iii 31<sup>a</sup>, 4<sup>a</sup>, 5<sup>a</sup>. \*ttana [ttana], condition of being a pearl, iii 4<sup>a</sup>.

सुत्तामन्त्र [सुत्तामन्त्र] abounding in, or consisting of pearls, i. 4<sup>a</sup>, iv 10<sup>a</sup>.

सुत्ति [सुत्ति] release, final emancipation, i 24<sup>a</sup>.

सुत्ता [सुत्ता] a seal, stamp, token, i. 33<sup>a</sup>; ii 2<sup>a</sup>, 11<sup>a</sup>, iii 9<sup>1</sup>.

सुत्ति [सुत्ति] sealed, closed, i 35<sup>a</sup>.

सुत्ता [सुत्ता] foolish, ineffect; clumsy, i 16<sup>a</sup>, 19<sup>a</sup>, 31<sup>a</sup>, ii 26<sup>a</sup>, iii 21<sup>a</sup>, 22<sup>a</sup>.

सूत्र *ts. root, ground*, i. 4<sup>b</sup>, 16<sup>c</sup>; ii. 2<sup>a</sup>, 24<sup>a</sup>; iv. 2<sup>1</sup>, 18<sup>30, 38</sup>.

मृ to *die. Caus., to kill*. mudo, i. 20<sup>11</sup>. māraniṣṭā, ii. 5<sup>b</sup>.

मज्ज to *purify, cleanse*. majjā, ii. 11<sup>5</sup>.

मेल् H. 4. 91. to *loosen, emit, to be emitted*. mellanta, iv. 22<sup>a</sup>.

मेहला [महला] a *girdle, flank of a mountain*, i. 20<sup>a</sup>; ii. 32<sup>b</sup>; iii. 13<sup>a</sup>; iv. 7<sup>b</sup>.

मोक्ष [म] *final emancipation; scattering, strewing*, i. 22<sup>b</sup>, 24<sup>a</sup>; iv. 21<sup>1</sup>.

मोक्षि [मोक्षि] a *pearl*, ii. 17<sup>a</sup>; iii. 4<sup>3</sup>, 20<sup>3</sup>, 27<sup>b</sup>. ttapa [tva], *condition of being a pearl*, iii. 4<sup>b</sup>.

मोदक [क] *sweetmeat*, iii. 8<sup>1</sup>.

मोर [मयूर] a *peacock*, iv. 14<sup>b</sup>.

मोक्षि [मो] *head*, i. 11<sup>a</sup>; iv. 20<sup>2</sup>.

मोह्य [म] *bewildering, one of the five arrows of Cupid; coitus, love*, i. 2<sup>b</sup>, 32<sup>a</sup>; ii. 32<sup>a</sup>; iii. 26<sup>c</sup>.

यद् *who, which, what, that, when, because, in order that*. jo, i. 6<sup>a</sup>, 19<sup>1</sup>, 21<sup>5</sup>, 34<sup>10</sup>, iii. 12<sup>a</sup>. jā, i. 8<sup>b</sup>, 19<sup>7</sup>; ii. 23<sup>b</sup>; iii. 15<sup>a</sup>; iv. 9<sup>1</sup>. jath, i. 13<sup>c</sup>, 19<sup>7, 8</sup>, 20<sup>27, 23</sup>, 21<sup>c</sup>, 25<sup>a</sup>, 26<sup>a, b, c</sup>, 29<sup>a</sup>, 34<sup>24, 26</sup>; ii. 3<sup>a</sup>, 6<sup>17</sup>, 7<sup>b</sup>, 8<sup>a</sup>, 11<sup>a</sup>, 27<sup>c</sup>, 28<sup>b</sup>, 46<sup>c</sup>, 47<sup>1</sup>; iii. 9<sup>c</sup>, 16<sup>a</sup>, 23<sup>b</sup>; iv. 4<sup>c</sup>, 9<sup>10</sup>, 18<sup>16, 23</sup>, 19<sup>27</sup>, 22<sup>a, b</sup>, 23<sup>a</sup>. jena, i. 18<sup>1</sup>, 20<sup>27</sup>, 34<sup>33</sup>; ii. 8<sup>a</sup>, 42<sup>21</sup>, 44<sup>2</sup>; iii. 16<sup>a</sup>, 34<sup>3</sup>; iv. 18<sup>21</sup>. jenam, i. 32<sup>a</sup>; ii. 13<sup>a</sup>. jia, ii. 41<sup>a</sup>. jassa, i. 9<sup>b</sup>, 10<sup>b</sup>, 18<sup>a</sup>; iv. 3<sup>c</sup>, 20<sup>b</sup>. jassā, ii. 23<sup>a, c</sup>; iii. 22<sup>a</sup>. jassim, ii. 28<sup>c</sup>; iii. 10<sup>a</sup>. je, i. 19<sup>a, c</sup>, 20<sup>a</sup>; ii. 5<sup>a</sup>; iii. 17<sup>b</sup>, 24<sup>a</sup>; iv. 21<sup>a, b</sup>, 22<sup>a, b</sup>. jehi,

iii. 22<sup>a</sup>. jānam, i. 33<sup>c</sup>; iii. 11<sup>a</sup>, iv. 9<sup>b, c</sup>. jesum, ii. 6<sup>c</sup>.

यन्- to *restrain, regulate*. jantia, iv. 17<sup>a</sup>.

यम + यन् to *restrain, bind, gather*. sam-jamanti, i. 27<sup>c</sup>.

या to *go, happen, be possible*. jāsi, ii. 8<sup>a</sup>. jā, i. 21<sup>c</sup>, 30<sup>b, d</sup>; iv. 20<sup>b</sup>. jāmo, i. 22<sup>b</sup>. janti, iv. 9<sup>a</sup>. janti, ii. 31<sup>a</sup>.

+ प्रति to *believe, trust*. pattiāmi, ii. 6<sup>a</sup>.

युज् to *be proper, fit*. juyad, i. 24<sup>30</sup>.

+ नि to *appoint, use*. muñjāmi, i. 20<sup>14</sup>. muñjasi, i. 20<sup>13</sup>. niutāto, iv. 9<sup>1</sup>.

+ प्र to *represent on the stage, act, perform, to use, employ*. pauñjadha, i. 10<sup>1</sup>. pauñjātam, i. 11<sup>b</sup>. pauñjīad, i. 20<sup>30</sup>.

रज [च] *force, speed*, ii. 31<sup>c</sup>, 39<sup>a</sup>.

रजय [च] a *gem, jewel*, i. 14<sup>a</sup>, ii. 18<sup>a</sup>.

रजयि [चनि] *night*, ii. 11<sup>b</sup>.

रजयिचल्लह [चनिचल्लह] *the lover of the night, the moon, which is also called rājā*, i. 5<sup>a</sup>.

रह [चि] *the sun*, i. 25<sup>b</sup>; iv. 2<sup>b</sup>, 3<sup>b</sup>.

रह [चि] *sexual pleasure; the wife of Cupid*, i. 2<sup>b</sup>, 15<sup>b</sup>; ii. 2<sup>a</sup>, iv. 9<sup>c</sup>.

रहरमय [रति] *Cupid*, iii. 19<sup>a</sup>.

रहह [रिह] *violent, wild*, iv. 15<sup>a</sup>.

रक्ता [च] *guarding*, iv. 9<sup>1</sup>. \*ghara [ghra] a *prison*, iii. 34<sup>9</sup>, iv. 19<sup>27</sup>. \*bhavana [na] *the same*, iv. 9<sup>1</sup>.

रक्ष् to *guard, watch*. rakhiyao, i. 32<sup>c</sup>.

रह to arrange, produce. राहा, in 30<sup>a</sup>.  
राहा, in 20<sup>a</sup>.

+वि to arrange, effect, perform, make.  
विरांति, 1. 13<sup>b</sup>; iv. 17<sup>b</sup>. विराजनाम,  
in 44<sup>b</sup>.

रह्ना [-या] a high-way, main road, 1  
20<sup>a</sup>, 32<sup>a</sup>.

रह to be colored, pleased. Caus, to  
please, satisfy. राजा, in. 33<sup>a</sup>  
राजाना, in. 6<sup>b</sup>. रत्ता, in. 50<sup>c</sup>.  
राज्येदु, 1. 19<sup>c</sup>.

रह to sound, tinkle rananta, in. 32<sup>a</sup>,  
33<sup>b</sup>. राना, in 47<sup>a</sup>.

रहता ts a slut, whore, widow, 1. 23<sup>a</sup>,  
in. 8<sup>1</sup>.

रह see रह.

रति [राति] the night, in. 7<sup>a</sup>; iv. 9<sup>b</sup>.

रदण [-न] a gem, jewel, 1. 20<sup>13</sup>, 25<sup>4</sup>; iv.  
19<sup>15</sup>.

रदणचण्ड [रन] nume of a bard, 1. 16<sup>a</sup>.

रदणभर [रनाक] the ocean, in 31<sup>a</sup>.

रदि [-ति] sexual pleasure, in 49<sup>a</sup>.

रम to rejoice at, have sexual inter-  
course with. रामांमो, 1. 22<sup>b</sup>.

+वि to come to an end, to cease. वि-  
रामा, iv. 24<sup>b</sup>.

रमण ts the hip and the loins, 1. 30<sup>b</sup>,  
34<sup>a</sup>, in. 23<sup>c</sup>, 34<sup>a</sup>; iv. 7<sup>b</sup>.

रमणिक [रणीय] pleasant, charming, 1. 14<sup>a</sup>,  
20<sup>7</sup>, 30<sup>1</sup>; iv. 5<sup>1</sup>.

रमणी ts a lovely young woman, in. 30<sup>a</sup>.

रमणीक [-य] pleasant, charming, in. 31<sup>1</sup>.

रम्य [-य] pleasing, agreeable, lovely, 1.  
23<sup>a</sup>; iv. 9<sup>a</sup>, 16<sup>a</sup>.

रह ts a cry, yell, noise, sound, in. 32<sup>a</sup>,  
33<sup>b</sup>, 34<sup>b</sup>; iv. 15<sup>a</sup>, 16<sup>a</sup>, 17<sup>b</sup>.

रह ts. sap, juice, flavor, desire, love,  
sentiment (in poetry), 1. 12<sup>b</sup>, 14<sup>b</sup>,  
24<sup>a</sup>, 29<sup>c</sup>, in. 11<sup>a</sup>, 12<sup>a</sup>, in. 10<sup>c</sup>, 31<sup>1</sup>,  
33<sup>a</sup>; iv. 5<sup>b</sup>.

रहाजण [-यन] an elixir of life, in. 8<sup>a</sup>.

रह+वि to quit, leave. विराहो, in. 8<sup>1</sup>.

रह [-य] a carriage, 1. 21<sup>c</sup>, 25<sup>b</sup>; in. 18<sup>b</sup>,  
84<sup>a</sup>.

रहस [-भस] impetuosity, 1. 15<sup>b</sup>; in. 44<sup>b</sup>;  
in. 2<sup>c</sup>.

रहस्य [-स्य] secret, mystery, esoteric teach-  
ing, in. 49<sup>b</sup>, 1<sup>a</sup>.

रघुवंश [-युवंश] the Raghu-family, 1. 5<sup>b</sup>.

राग [-न] passion; a melody, in. 2<sup>a</sup>. र-  
आरा [रगराजा], the king of me-  
lodies, the best musical mode, in. 2<sup>a</sup>.

राज- [-न] a king, 1. 34<sup>a</sup>; iv. 18<sup>13</sup>.

राजवंश [-नकुल] a royal family, court,  
1. 20<sup>24</sup>, 27, 28.

राजकेली [राज] name of a woman, iv.  
9<sup>11</sup>.

राजकुल [-नकुल] a king-parrot, in. 14<sup>a</sup>.

राजसेहर [-नसेहर] the poet Rājasekhara,  
1. 5<sup>1</sup>, 10<sup>a</sup>, 11<sup>a</sup>.

रादा ts. lustre; name of a district in  
Bengal, 1. 14<sup>a</sup>.

राहु ts. name of a demon, in. 21<sup>b</sup>.

रिङ्गोलो HD. 7. 7. a row, line, series,  
in. 20<sup>c</sup>.

रित [-त] empty, void, in. 40<sup>a</sup>. -ttapa  
[-त्पा], indigence, iv. 24<sup>b</sup>.

रीह [-ति] style, diction, 1. 1<sup>a</sup>.

रीति the same, 1. 20<sup>1</sup>.

रुचि [-च] wish, passion, liking, in. 14<sup>a</sup>.

रुदु [-ट] angry, 1. 36<sup>a</sup>.

रुह [-ह] the god Īna, 1. 4<sup>b</sup>.

रुप्य [रुप्य] *silver*, i. 4<sup>b</sup>.

रुप्य + अश्चि to *ascend*. ahrūdha, ii. 29<sup>a</sup>.

+ आ to *ascend, obtain*. Caus, to *raise, place; to plant*. āruha, iv. 9<sup>10</sup>. ārūdham, i. 9<sup>b</sup>. ārovidā, ii. 42<sup>20</sup>. ārovidavva, ii. 29<sup>a</sup>.

+ प्र to *develop, rise, grow* parūdha, iii. 9<sup>a</sup>. parūdhe, iii. 8<sup>a</sup>.

रुधिर [-धिर] *blood*, iv. 19<sup>a</sup>.

रुचि ts. *growth, natural production, custom or habit (which, according to a well-known saying, prevails even over precept)*, ii. 27<sup>d</sup>.

रुच्य [रुच्य] *form, figure, beauty*, i. 29<sup>a</sup>, 31<sup>a</sup>, 34<sup>17</sup>; ii. 12<sup>b</sup>, 49<sup>1</sup>; iii. 9<sup>b</sup>; iv. 9<sup>a</sup>, 14<sup>b</sup>, 20<sup>a</sup>.

रे a *vocative particle*, ho, i. 18<sup>a</sup>.

रेणु ts. *dust*, i. 29<sup>d</sup>.

रेह H. 4. 100 to *shine, appear beautiful*. reha, ii. 16<sup>b</sup>. rehae, ii. 23<sup>b</sup>.

रेहा *shine, beauty* (K, ii. 41<sup>c</sup> çobha), ii. 41<sup>c</sup>, 49<sup>1</sup>; iv. 20<sup>a</sup>.

रेखा [रेखा] *line, streak*, ii. 37<sup>b</sup>; iv. 12<sup>a</sup>,

रोमञ्च [रोमञ्च] *horripilation*, iv. 22<sup>d</sup>.

रोमञ्चिक [रोमञ्चित] *with the hair erect, thrilled*, ii. 46<sup>d</sup>.

रोष [रोष] *anger, wrath*, ii. 47<sup>a</sup>; iv. 23<sup>a</sup>.

रोषण- H. 4. 105. to *polish*. roṣṇam, ii. 12<sup>b</sup>, iii. 22<sup>b</sup>.

रस [रस] *time in music*, iv. 12<sup>b</sup>, 17<sup>a, b</sup>.

रस [रस] a *creeper, creeping plant*, i. 28<sup>b</sup>, 34<sup>a</sup>, ii. 1<sup>d</sup>, 9<sup>d</sup>, 11<sup>c</sup>; iii. 27<sup>b</sup>

रस [रस] *one hundred thousand*, iii. 4<sup>b</sup>.

रस [रस] *aim, mark*, ii. 41<sup>d</sup>.

रस to *see, behold*. lakkhya, i. 16<sup>a</sup>. lakkhadi, iii. 10<sup>a</sup>.

रस to *adhere, cling to, to follow, elapse*. lagga, ii. 25<sup>b</sup>. lagga, i. 16<sup>a</sup>, 26<sup>a</sup>. lagga, i. 22<sup>b</sup>, ii. 6<sup>15</sup>. lagga, ii. 24<sup>a</sup>. lagga, i. 20<sup>30</sup>. lagga, i. 16<sup>d</sup>.

रस ts. *name of Ceylon and its capital*, i. 17<sup>d</sup>, 20<sup>a</sup>.

रस [रस] *youth, freshness*, ii. 24<sup>a</sup>.

रस to *leap, jump over*. laṅgha, ii. 31<sup>a</sup>.

रस [रस] *mounting, transgressing*, ii. 27<sup>a</sup>.

रस [रस] *success, splendor, the goddess of fortune*, i. 20<sup>30</sup>, 33<sup>b</sup>, 34<sup>30</sup>; ii. 22<sup>b</sup>, 25<sup>b</sup>, 28<sup>d</sup>, 41<sup>a</sup>, 48<sup>b</sup>, iii. 18<sup>a</sup>, 22<sup>a</sup>, 26<sup>1</sup>; iv. 19<sup>30</sup>.

रस [रस] the (moon) *mark, or spot on the moon*, iii. 32<sup>b</sup>.

रस [रस] the *spot on the moon, which is held to resemble a deer*, iii. 31<sup>b</sup>.

रस [रस] *marked, furnished with*, ii. 7<sup>b</sup>.

रस HD 7. 26. *charming*, iii. 18<sup>d</sup>.

रस [रस] a *stick, stem, stalk, lana, a string of pearls adorned with a gem, anything thin or slender (at the end of compounds after words meaning body)*, ii. 6<sup>20</sup>, 10<sup>a</sup>, 24<sup>d</sup>, 41<sup>a</sup>; iii. 2<sup>a</sup>, 5<sup>b</sup>, 18<sup>b</sup>, iv. 19<sup>a</sup>.

रस [रस] *soft, smooth, fine, charming*, iii. 28<sup>b</sup>, iv. 8<sup>a</sup>. lanha, the same, ii. 24<sup>a</sup>.

सदा [०त्त] *a creeper, creeping plant*, i. 16<sup>2</sup>, 34<sup>20</sup>.

सद् + ज्ञा to *speak* ślavati, i. 4<sup>1</sup>.

+ उद् to *speak, say*. ullavidam, iv. 18<sup>17</sup>.

सद् to *take, get, obtain*. Caus., to *cause to take, to give*. lahaī, iv. 3<sup>b</sup>. lahaḍi, i. 20<sup>27, 29</sup>. lahanti, iii. 13<sup>d</sup>. laha, i. 20<sup>22</sup>. lahasu, iv. 19<sup>2</sup>. lahadu, iii. 20<sup>10</sup>. lahejja, iii. 33<sup>b</sup>. lahanti, ii. 31<sup>b</sup>. labbhai, iv. 23<sup>d</sup>. laddha, i. 20<sup>14</sup>. laddha, iv. 23<sup>b</sup>. laddham, ii. 1<sup>c</sup>; iv. 22<sup>c</sup>. lambho, ii. 44<sup>c</sup>. lambhudo, iii. 20<sup>16</sup>. lambhū, ii. 13<sup>a</sup>.

+ स्मा to *touch, anoint*. samāmbhāno, ii. 11<sup>1</sup>.

सम्बु to *hang down*. lambujanta, iii. 27<sup>b</sup>.

+ भव to *resort to, partake in*. avālambedi, i. 20<sup>2</sup>.

+ ज्ञा to *support*. ālambia, i. 26<sup>b</sup>.

सम्बु ts *hanging down*, i. 20<sup>10</sup>.

सम्बल्लणी [०स्तनी] *a woman with large, pendulous breasts*, i. 20<sup>7</sup>.

सम्ब ts *attainment, obtaining*, ii. 28<sup>c</sup>, iii. 15<sup>b</sup>.

सद् to *appear, come to light*. lasia, ii. 49<sup>b</sup>.

+ वि to *shine, become manifest*. vilasai, i. 36<sup>d</sup>, ii. 48<sup>b</sup>.

सद् [०त्तु] *quickly, easily*, iii. 11<sup>d</sup>, iv. 19<sup>30</sup>.

सा H 4. 238 to *put on* lenti, i. 13<sup>b</sup>.

साजा [०त्त] *parched or fried grain*, iv. 21<sup>1</sup>.

साहदेस [०टदेश] *name of a country, part of Gujaraṭ*, iv. 18<sup>15, 22</sup>.

सावस्य [०व्य] *beauty, loveliness*, i. 32<sup>a</sup>; ii. 3<sup>a</sup>, iii. 1<sup>c</sup>, 19<sup>a</sup>, 20<sup>10</sup>.

सास [०व्य] *dancing, dance*, iv. 10<sup>a</sup>.

साह [०म्] *gaining, obtaining*, i. 12<sup>a</sup>.

सिद् to *write, engrave, paint*. lhaī, ii. 40<sup>b</sup>. līmjaī, i. 27<sup>c</sup>. lūdo, ii. 8<sup>1</sup>.

+ वि to *engrave, paint*. vihhium, i. 30<sup>d</sup>.

सिद् + ज्ञा to *embrace*. āhngasu, i. 34<sup>22</sup>.

सिद् to *lick, grind, rub* lūda, i. 16<sup>a</sup>.

+ वि to *lick, to delight in*. vilhantu i. 1<sup>d</sup>.

लीला ts. *play, sport, beauty, ease, grace*, i. 34<sup>28</sup>, 36<sup>a</sup>; ii. 30<sup>d</sup>, 37<sup>a</sup>, iii. 3<sup>2</sup>; iv. 4<sup>b</sup>, 7<sup>a</sup>, 17<sup>b</sup>. līlāghara [०grha], *a pleasure-house*, iii. 27<sup>d</sup>. līlāvana [०na], *a pleasure-garden*, iv. 2<sup>2</sup>. līlāyāna [०dyāna], *the same*, iii. 22<sup>a</sup>.

लीलाहज [०यित] *play, sport*, ii. 34<sup>a</sup>.

लुपद् to *rob, plunder*. luntjanti, iii. 20<sup>a</sup>. luntja, iii. 11<sup>b</sup>.

लुप + वि to *tear off*. vilutta, ii. 24<sup>2</sup>.

लुम्बी HD. 7. 28. *a creeping plant*, hana, i. 32<sup>2</sup>.

लेह [०त्त] *a letter, writing*, ii. 6<sup>17, 20</sup>.

लेहा [०त्त] *a line, streak, the moon's crescent*, ii. 20<sup>a</sup>, 41<sup>b</sup>, 43<sup>b</sup>; iv. 9<sup>1</sup>.

लोम [०त्त] *the world, mankind, men*, ii. 50<sup>a</sup>; iii. 9<sup>d</sup>; iv. 18<sup>b</sup>.

लोमण [०त्त] *an eye*, i. 26<sup>a</sup>, 35<sup>d</sup>, ii. 3<sup>a</sup>, 50<sup>a</sup>, iii. 8<sup>d</sup>, 16<sup>a</sup>, 19<sup>a</sup>, 21<sup>b</sup>.

लोह H 4. 146. to *sleep, to roll on the ground*. lotṭai, ii. 4<sup>b</sup>.

लोढ्य *rolling on the ground. racchā-*  
*lōṭṭāni, street-walker, strumpet,*  
*i. 20<sup>m</sup>.*

लोल *ts. shaking, quivering, i. 36<sup>a</sup>.*

लोह *ts. copper, i. 20<sup>a</sup>.*

व *see ख.*

वभ [वद] *foot, iii 3<sup>a</sup>.*

वभंस [वस्य] *fem. "maṣi, friend, companion,*  
*ii. 18<sup>a</sup>.*

वभण [चन] *voice, speech, words, i. 19<sup>a, 3</sup>,*  
*20<sup>m</sup>, 21<sup>a</sup>; ii. 42<sup>m</sup>.*

वभण [चन] *face, ii. 11<sup>a</sup>, 18<sup>b</sup>, 29<sup>m</sup>, 42<sup>a</sup>;*  
*iii. 32<sup>a</sup>; iv. 6<sup>b</sup>.*

वभस [वस्य] *fem. "maṣi, friend, companion,*  
*i. 20<sup>m</sup>, 25<sup>a</sup>; ii. 6<sup>a, 13</sup>, 11<sup>a</sup>, 29<sup>a, 16</sup>,*  
*43<sup>m</sup>, 47<sup>a</sup>; iii. 21<sup>a, 3</sup>, 3<sup>a</sup>, 8<sup>a</sup>, 12<sup>a</sup>, 20<sup>b</sup>;*  
*iv. 2<sup>a</sup>, 5<sup>a</sup>, 18<sup>a</sup>, 20<sup>m</sup>, 21<sup>a</sup>.*

वंस [ञ] *family, flute, i. 4<sup>a</sup>, 18<sup>a</sup>.*

वंसरोभया [चरोचना] *bamboo-manna, Tu-*  
*basheer (whose lustre is similar*  
*to that of the opal), iii. 4<sup>a</sup>.*

वव *to speak, call. vuccāmi, i. 34<sup>m</sup>.*

वव्व [वव्व] *a tree, ii. 44<sup>a</sup>.*

वव्व- [चस] *the breast, bosom, iii. 19<sup>b</sup>.*

वव्वका [त्सा] *a girl, young woman, iv.*  
*19<sup>m</sup>, 32, 44.*

वव्वकोम *name of a town, the capital of*  
*Kuntala, according to the com-*  
*mentaries, Vādarbhā, i. 25<sup>a</sup>.*

वव्वकोमी *the Vādarbhī style in poetry,*  
*i. 1<sup>a</sup>.*

वव्वन् *to deceive, dupe. vañcio, ii. 8<sup>a</sup>.*

वव्वणा [ना] *fraud, iii. 34<sup>a</sup>.*

वड [ट] *the fig-tree, iv. 18<sup>m, 38</sup>.*

वडसावितो [टसावितो] *the divinity fancied*

*to be in the Vata-tree during the*  
*Vatasāvitrivrata, an observance*  
*among women on the day of the*  
*full moon of Jyāṣṭha, iv. 9<sup>m</sup>.*

वडुत्तण [वडुत्त] *HD. 7. 29. growth, iv. 3<sup>a</sup>.*

वडुत्त [चन] *growth, increase, ii. 29<sup>m</sup>.*

वडुत्तवभ [वर्धापक] *fem. "vā, congratulating,*  
*i. 16<sup>a</sup>.*

वडुत्त- [वडुत्त] *H. 2. 154. growth, length,*  
*i. 34<sup>a</sup>.*

वण [च] *a forest, i. 17<sup>b</sup>, 18<sup>m</sup>; ii. 50<sup>a</sup>.*

वण [च] *color, beauty, i. 14<sup>a</sup>; ii. 7<sup>a</sup>,*  
*41<sup>a</sup>.*

वणण [चन] *description, praise, ii. 1<sup>a</sup>;*  
*iii. 30<sup>a</sup>.*

वण्णिआ [चण्णिआ] *a color, paint, i. 4<sup>a</sup>.*

वत्ता [वत्ता] *tidings, news, iv. 9<sup>a</sup>.*

वत्तु [चत्तु] *an object, iii. 31<sup>a</sup>.*

वद *Caus., to cause to sound, to play.*  
*vāḍa, iv. 16<sup>a</sup>.*

वदो [त्तो] *the suffix vati, iv. 9<sup>m</sup>.*

वन्द *to salute, pay homage to, to wor-*  
*ship. vandidum, i. 36<sup>a</sup>. vandia-*  
*di, i. 20<sup>m</sup>.*

वम्मह [वम्मह] *H. 1. 242. Cupid, ii. 3<sup>a</sup>,*  
*18<sup>b</sup>, 39<sup>b</sup>, iii. 11<sup>a</sup>. Cp. सम्मह.*

वर *ts. best, excellent; a boon, favor;*  
*a bridegroom, i. 1<sup>b</sup>, 12<sup>b</sup>; ii. 17<sup>a</sup>;*  
*iv. 19<sup>a</sup>.*

वरिठु [चठ] *best, most excellent, preemi-*  
*nent, ii. 11<sup>a</sup>; iii. 2<sup>a</sup>.*

वरिल्ल *a cloth, garment, ii. 36<sup>a</sup>; iii. 3<sup>a</sup>*  
*22<sup>a</sup>; iv. 7<sup>b</sup>.*

वरिस [वर्ष] *rain, a year, i. 20<sup>m</sup>; iv. 24<sup>a</sup>.*

वरिसधर [वर्ष] *a eunuch, iii. 34<sup>a</sup>.*

वरिसि- [वर्षि] *rainy, iii. 8<sup>m</sup>.*

वर्ण- to describe, praise. vannemi, ii. 32<sup>a</sup>. vanna, i. 18<sup>14</sup>. vanniasī, i. 20<sup>10</sup>. vannido, i. 8<sup>1</sup>. 3. vannida, ii. 24<sup>2</sup>, iii. 26<sup>1</sup>.

वत् to turn round, surround; appear. valanta, iii. 27<sup>d</sup>. valia, i. 30<sup>a</sup>, ii. 24<sup>a</sup>; iii. 2<sup>c</sup>.

वत्तन [°व] a bracelet; a circle, i. 25<sup>d</sup>; ii. 9<sup>b</sup>, 16<sup>a</sup>, 32<sup>c</sup>; iii. 18<sup>a</sup>, 18<sup>a</sup>, 27<sup>a</sup>, 32<sup>b</sup>; iv. 7<sup>c</sup>.

वत्तह [°वित] surrounded, encircled; bowed, curved, i. 33<sup>d</sup>; iii. 19<sup>b</sup>; iv. 20<sup>d</sup>.

वत्तरी [°भी] the sloping roof, i. 36<sup>a</sup>.

वत्ती a fold of skin on the belly, ii. 1<sup>b</sup>.

वत्तह [°म] dear, beloved; lover, husband, i. 18<sup>a</sup>, 19<sup>b</sup>, 34<sup>b</sup>; ii. 6<sup>23</sup>, 29<sup>21</sup>.

वत्तहराम [°भराज] name of a king, i. 34<sup>a</sup>.

वत्ती ts. a creeping, winding plant, ii. 35<sup>b</sup>.

वत् to dwell. vasaī, iv. 20<sup>c</sup>.

+नि to dwell, stay. nivasai, ii. 49<sup>b</sup>.

वत्+नि to put on, wear; to attire. niatthā, ii. 14<sup>a</sup>. nivasianh, i. 26<sup>c</sup>.

वत् [°व] influence; used in the instrumental case with the sense, on account of, i. 31<sup>a</sup>, 36<sup>c</sup>; ii. 31<sup>c</sup>; iv. 18<sup>a</sup>, b.

वत्त ts. the spring, i. 12<sup>a</sup>, 13<sup>d</sup>, 18<sup>11</sup>; ii. 1<sup>a</sup>.

वत्तसेया [°ना] name of a woman, iv. 9<sup>a</sup>.

वत्तुपरा ts. 1. the earth, i. 16<sup>a</sup>. 2. name of the wife of the Vidūṣaka, i. 20<sup>14</sup>.

वत्तुहा [°व] the earth, i. 25<sup>a</sup>.

वत् to bear, carry. vahanti, i. 19<sup>a</sup>. vahanto, i. 18<sup>2</sup>.

+वत्तु the same. samuvahadi. i. 20<sup>11</sup>.

वत्तु [°वृ] a wife, i. 21<sup>a</sup>; ii. 2<sup>a</sup>; iii. 26<sup>a</sup>; iv. 8<sup>a</sup>.

वा ts. or, i. 18<sup>b</sup>, 18<sup>13</sup>, 20<sup>10</sup>, 30<sup>2</sup>; ii. 27<sup>a</sup>; iii. 20<sup>10</sup>, 17<sup>c</sup>; iv. 18<sup>30</sup>.

वा to blow. vāanti, i. 17<sup>d</sup>.

+निह Caus., to blow out. nirvāvido, iii. 22<sup>a</sup>.

वात [°त] wind, i. 15<sup>d</sup>.

वातण [°दन] sounding playing, iv. 18<sup>a</sup>.

वाणी ts. speech, voice, i. 1<sup>b</sup>, 20<sup>1</sup>.

वात [°त] wind, i. 32<sup>2</sup>.

वात ts. left, i. 20<sup>15</sup>, 28<sup>a</sup>.

वातण [°न] a dwarf, pigmy, iii. 34<sup>a</sup>.

वारज [°क] a vessel, cup, iv. 10<sup>b</sup>, 13<sup>a</sup>.

वारि ts. water, iv. 6<sup>b</sup>, 8<sup>c</sup>.

वारण ts. consisting of water, iv. 13<sup>b</sup>.

वास्वणी ts. spirituous liquor, iii. 14<sup>a</sup>; iv. 6<sup>b</sup>.

°वाली [°वा] edge, i. 15<sup>a</sup>.

वात्+परि to make fragrant parivāsa, iv. 5<sup>c</sup>.

वात् ts. dwelling, abode, ii. 3<sup>b</sup>; iii. 22<sup>1</sup>.

वात् [°व्या] the poet Vyasa, i. 1<sup>a</sup>.

वात्स ts. the day, i. 35<sup>a</sup>; ii. 2<sup>d</sup>; iv. 9<sup>d</sup>.

वाहि- [°हिन्] fem. °hinī, bearing, carrying, iv. 9<sup>10</sup>.

वि, after anuvāra वि, [अपि] though, also, cp. kṛh. च, i. 4<sup>a</sup>, 7<sup>a</sup>, 8<sup>a</sup>,



- 13<sup>a</sup>, 16<sup>a</sup>, 2, 18<sup>a</sup>, 20<sup>a</sup>, 7, 8, 10, 13, 14, 29,  
 24<sup>a</sup>, 25<sup>b</sup>, 27<sup>c</sup>, 28<sup>a</sup>, 3, 4, 5, 8, 30<sup>a</sup>, 31<sup>a</sup>, 5,  
 33<sup>c</sup>, 34<sup>12</sup>, 30, 32, 34, 36<sup>1</sup>; ii. 1<sup>a</sup>, 5<sup>c</sup>, 6<sup>12</sup>, 25,  
 8<sup>d</sup>, 10<sup>a</sup>, 18<sup>a</sup>, 2, 23<sup>c</sup>, 25<sup>a</sup>, 28<sup>a</sup>, 29<sup>10</sup>,  
 41<sup>a</sup>, 5, 42<sup>a</sup>, 6, 11, 15, 45<sup>a</sup>, 48<sup>1</sup>, 47<sup>c</sup>, 48<sup>a</sup>, 5,  
 49<sup>1</sup>; iii. 1<sup>b</sup>, 4, 3<sup>a</sup>, 4<sup>2</sup>, 8<sup>b</sup>, 4, 9<sup>a</sup>,  
 15<sup>c</sup>, 20<sup>a</sup>, 33<sup>a</sup>; iv. 1<sup>b</sup>, 6<sup>d</sup>, 9<sup>a</sup>, 16<sup>a</sup>,  
 18<sup>17</sup>, 21, 22, 25, 31, 19<sup>a</sup>, 5, 50, 20<sup>1</sup>, 6, 22<sup>a</sup>,  
 23<sup>1</sup>. pi. i. 1<sup>b</sup>, 4<sup>12</sup>, 10<sup>a</sup>, 13<sup>1</sup>, 16<sup>1</sup>,  
 18<sup>10</sup>, 19<sup>a</sup>, 20<sup>16</sup>, 20, 22<sup>a</sup>, 24<sup>5</sup>, 25<sup>a</sup>, 4,  
 34<sup>c</sup>, 35<sup>b</sup>, 5; ii. 1<sup>a</sup>, 11<sup>1</sup>, 2, 27<sup>c</sup>, 28<sup>d</sup>,  
 39<sup>a</sup>, 42<sup>17</sup>, 46<sup>a</sup>, 48<sup>2</sup>; iii. 2<sup>1</sup>, 3<sup>15</sup>, 9<sup>c</sup>,  
 12<sup>c</sup>, 13<sup>c</sup>, 14<sup>c</sup>, 15<sup>b</sup>, 16<sup>a</sup>, 2, 32<sup>a</sup>; iv. 2<sup>a</sup>,  
 4<sup>c</sup>, 9<sup>c</sup>, 12, 14.
- विभ [वृ] *as, like*, i. 1<sup>d</sup>, 4<sup>2</sup>, 16, 18<sup>15</sup>,  
 20<sup>a</sup>, 7, 9, 13, 30, 42; ii. 6<sup>10</sup>, 19, 11<sup>a</sup>, 40<sup>5</sup>,  
 45<sup>b</sup>; iii. 2<sup>1</sup>, 8<sup>a</sup>, 10<sup>1</sup>, 19<sup>a</sup>, 20<sup>13</sup>; iv. 2<sup>11</sup>.
- Cp. छ.
- विभदल [विकलि] *a kind of jasmin*, i.  
 19<sup>a</sup>.
- विभक्षणा [वक्षणा] *circumspect, wise, clever*,  
 i. 20<sup>1</sup>.
- विभक्षणा [वक्षणा] *name of the queen's  
 female servant*, i. 18<sup>a</sup>, 19<sup>a</sup>, 20<sup>4</sup>, 4,  
 34<sup>35</sup>; ii. 6<sup>4</sup>, 13, 14, 17, 10<sup>a</sup>, 11<sup>a</sup>, 41<sup>a</sup>,  
 42<sup>a</sup>, 43<sup>a</sup>, 50<sup>a</sup>.
- विभट्ट [वट्ट] *clever, experienced*, ii.  
 29<sup>15</sup>.
- विभण्य [वण्य] *doubt, hesitation, suspi-  
 cion*, iii. 10<sup>a</sup>.
- विभस्मिन् [वस्मिन्] *gaping, opening, dis-  
 play, machination*, iv. 18<sup>34</sup>.
- विभसिद्ध *see* गद् + वि
- विभसद् *see* कस + वि.
- विभार [वभार] *consideration*, ii. 6<sup>a</sup>.
- विभाल [वभाल] *evening*, ii. 50<sup>4</sup>.
- विभोक्त [वोक्त] *separation, absence*, ii.  
 9<sup>c</sup>.
- विक्रम [वक्रम] *force, prowess, valor*, i.  
 14<sup>2</sup>.
- विक्रम [वक्रम] *an interlude between the  
 acts of a drama*, i. 6<sup>b</sup>.
- विस्तर [वस्तर] *[Marāṭhī विस्तरणें] to scatter*,  
 ii. 35<sup>b</sup>.
- विवित [ववित] *various*, iii. 27<sup>b</sup>; iv. 11<sup>a</sup>, 20<sup>c</sup>.  
 •ttana [•tva] *variety, strikingness*,  
 in 31<sup>1</sup>. •da [•tā] *the same*, i. 20<sup>1</sup>;  
 in 4<sup>a</sup>.
- विव्वाप्त- [व-] *to make pale, outshine*.  
 vicchānto, ii. 30<sup>a</sup>.
- विव्धे [वध] *interruption*, ii. 39<sup>a</sup>.
- विव्धोल- H. 4. 46. *to cause to quiver*.  
 viccholanto, ii. 30<sup>b</sup>.
- विलङ्घ- [विलङ्घ] *victorious*, iv. 4<sup>a</sup>.
- विज्जुल्लेह- [वज्जुल्लेह] *to act as lightning*.  
 vjjullehādaṁ, ii. 40<sup>a</sup>.
- विद्वलि- H. 4. 422. *fem. •lini, polluting*,  
 i. 18<sup>a</sup>.
- विद्वत्s. *deception, fraud*, ii. 28<sup>a</sup>.
- विद्वन्ना [वना] *disguise, imitation, mock-  
 ery*, iii. 12<sup>a</sup>, 33<sup>b</sup>.
- विद्व [वटव] *a branch, bush, thicket*, i.  
 19<sup>b</sup>; ii. 43<sup>a</sup>, 12.
- विद्वर [वद्वर] *name of a mountain or  
 country from which the Vaidūrya  
 jewel is brought*, i. 34<sup>12</sup>.
- विण्डित *see* ण्ड + वि
- विणा [वना] *without*, i. 18<sup>13</sup>, 20<sup>35</sup>.
- विणास [वनास] *destruction*, iv. 24<sup>a</sup>.
- विख्वेदि *see* खा + वि.
- विनिभार [वनिभार] *a commentator*, ii.  
 32<sup>a</sup>.

वित्तर [‘स्तर] <i>extension, minute details</i> , l. 34 <sup>a</sup> ; u. 32 <sup>a</sup> , iv. 3 <sup>a</sup> , 18 <sup>a</sup> .	विलासिणी [‘नी] <i>a coquettish woman, a woman</i> , iv. 14 <sup>a</sup> .
वित्तिख [‘स्तीर्य] <i>large, wide</i> , u. 23 <sup>b</sup> .	विलुप्त <i>see</i> लुप्त + वि.
विद् + नि <i>to tell, announce</i> . nivedemi, u. 10 <sup>a</sup> , iv. 18 <sup>a</sup> . nivedam, l. 34 <sup>a</sup> . nivedaissaḍi, ii. 29 <sup>a</sup> . nivediadi, u. 22 <sup>a</sup> . nivedidam, l. 16 <sup>a</sup> ; iv. 19 <sup>a</sup> .	विलेख [‘ख] <i>ointment, unguent, cos- metic</i> , l. 30 <sup>a</sup> .
विन्दुरित्त [‘?] <i>resplendent? twinkling?</i> [K, ujjvala; J, mañjughoṣa; R, vidrā- ṣa; U, vistārayat; in the Bāla- rāmāyaṇa, translated vyatikara, sadṛṣa, and miṣra], ii. 31 <sup>b</sup> .	विलोभ [‘भ] <i>an eye</i> , iii. 22 <sup>a</sup> .
विप्लव [विप] <i>separation</i> , iv. 2 <sup>b</sup> .	विलोल <i>ts. rolling, unsteady</i> , u. 32 <sup>a</sup> .
विभ्रम [‘भ्रम] <i>perturbation, flurry of mind caused by love, amorous play</i> , i. 2 <sup>a</sup> , 16 <sup>a</sup> ; ii. 3 <sup>b</sup> ; iii. 12 <sup>a</sup> , 32 <sup>a</sup> .	विदरीय [‘रीय] <i>inerted</i> , u. 16 <sup>b</sup> .
विभ्रमलेहा [‘भ्रमलेहा] <i>name of the queen; name of a woman</i> , l. 16 <sup>a</sup> ; iv. 9 <sup>a</sup> , 19 <sup>a</sup> .	विवाह <i>ts. marriage</i> , iv. 18 <sup>a</sup> , 22 <sup>a</sup> , 19 <sup>a</sup> , 33 <sup>a</sup> , 44, 20 <sup>a</sup> , 21 <sup>a</sup> .
विभ्रमवन्ध [‘भ्रमवन्ध] <i>fem. vāḥ, whirling round, swinging</i> , i. 21 <sup>b</sup> .	विष् + अनु + <i>to enter</i> . anuppaviṭṭho, iv. 18 <sup>a</sup> .
विभ्रमलेया [‘भ्रमलेया] <i>name of a woman</i> , iv. 9 <sup>a</sup> .	+ उप <i>to sit down</i> . uvavisa, iv. 19 <sup>a</sup> , 62. uvavisadu, i. 24 <sup>a</sup> , u. 29 <sup>a</sup> . uvavi- sia, i. 34 <sup>a</sup> ; ii. 41 <sup>a</sup> .
विमाण [‘ण] <i>a car, vehicle</i> , l. 34 <sup>a</sup> ; ii. 31 <sup>b</sup> ; iv. 19 <sup>a</sup> .	+ नि <i>to enter, fix. Claus., to fix, apply, place, arrange</i> . nivṛtṭha, i. 21 <sup>b</sup> ; iii. 12 <sup>a</sup> . nivṛtṭha, iii. 2 <sup>a</sup> . nive- saṇṭa, u. 36 <sup>b</sup> . nivesaṇṭi, i. 27 <sup>a</sup> . nivesiā, ii. 15 <sup>a</sup> . nivesiāṭh, ii. 18 <sup>a</sup> . nivesidāo, iv. 9 <sup>a</sup> .
विमय, ‘या [‘य] <i>arrangement, dres- sing, embellishment</i> . i. 20 <sup>a</sup> ; ii. 28 <sup>a</sup> .	+ प्र <i>to enter. Claus., to introduce</i> . pa- visamha, iii. 20 <sup>a</sup> , 41. pavisia, iii. 34 <sup>a</sup> . pavitṭha, iii. 2 <sup>a</sup> . pavitṭhāo, iv. 18 <sup>a</sup> . pavesaa, i. 21 <sup>a</sup> .
विह <i>ts. separation</i> , i. 35 <sup>a</sup> ; ii. 42 <sup>a</sup> .	विह [‘य] <i>poison</i> , iii. 20 <sup>a</sup> .
विहि- [‘हिन्] <i>fem. hni, separated from the lover or mistress</i> , i. 20 <sup>a</sup> ; ii. 2 <sup>a</sup> .	विसम [‘य] <i>an object, matter; range, reach</i> , i. 24 <sup>a</sup> ; ii. 8 <sup>a</sup> .
विलास <i>ts. coquetry, grace, beauty</i> , ii. 40 <sup>a</sup> ; iii. 31 <sup>a</sup> .	विसदृ H. 4. 176 <i>to burst open. be ex- panded</i> , ii. 4 <sup>a</sup> .
	विसह [‘य] <i>a snake</i> , iii. 20
	विसरि- [‘रिन्] <i>fem. rmi wardering about</i> , iv. 19 <sup>a</sup>
	विशुद्ध [‘युद्ध] <i>correct, accurate</i> , iv. 12 <sup>a</sup> .
	विलेख [‘लेख] <i>difference, mode, variety</i> , i. 8 <sup>a</sup> , b; iii. 15 <sup>b</sup> .

विशेष [चिह्न] *a mark on the forehead with sandal etc.*, III. 32<sup>b</sup>.

विधि [चि] *performance, manner, conduct, rule, fate, destiny*, II. 28<sup>a</sup>; III. 14<sup>a</sup>; IV. 1<sup>b</sup>, 3<sup>d</sup>, 18<sup>12</sup>.

विभूषण [भूषण] *ornament, decoration*, II. 25<sup>b</sup>.

वीज्य [जनन] *produced by fanning*, IV. 8<sup>c</sup>.

वीज *to fan*. vījassam, III. 22<sup>a</sup>.

वीणा *ts. a lute*, I. 4<sup>a</sup>.

वृत्त [वृत्तान्त] *news, tidings*, II. 11<sup>a</sup>.  
+ नि *Caus.*, *to ward off*. nivāria, II. 29<sup>d</sup>.

वृत् *to be, abide, stay*. vāṭṭai, II. 4<sup>a</sup>, 20<sup>b</sup>; III. 29<sup>b</sup>. vāṭṭadi, I. 34<sup>21</sup>; II. 41<sup>1</sup>, 50<sup>1</sup>; III. 22<sup>a</sup>; IV. 19<sup>40</sup>. vāṭṭanti, I. 12<sup>1</sup>, 13<sup>c</sup>; II. 5<sup>d</sup>; III. 27<sup>d</sup>.

+ आ *Caus.*, *to stir, churn*. āvāṭṭia, I. 16<sup>b</sup>.

+ उद् *Caus.*, *to rub, clean, anoint*. uvvāṭṭham, II. 12<sup>a</sup>.

+ ग *to go forward, proceed; to arise, be produced; to begin; to be occupied with*. paṭṭai, II. 4<sup>c</sup>. paṭṭad, I. 1<sup>b</sup>. pavāṭṭadu, III. 20<sup>7</sup>. paṭṭo, I. 36<sup>a</sup>. paṭṭā, IV. 16<sup>b</sup>. paṭṭito, I. 4<sup>2</sup>, 6<sup>2</sup>; III. 3<sup>17</sup>. paṭṭā, I. 4<sup>10</sup>, 16<sup>1</sup>.

+ व *to become, arrive*. *Caus.*, *to anoint* saṁvutto, II. 50<sup>1</sup>. samvuttā, III. 22<sup>1</sup>. samvāṭṭānam, II. 46<sup>a</sup>.

वृद्ध *to increase*. *Caus.*, *to augment; to congratulate*. vāddhanti, III. 11<sup>c</sup>. vāddhia. III. 10<sup>d</sup>. vāddhāvāsi, I. 12<sup>a</sup>. vāddhavidā, I. 16<sup>1</sup>

वृत् *to rain*. varisidum, III. 3<sup>17</sup>.

वेद [ऋ] *the Veda*, I. 24<sup>b</sup>.

वेमहिम [विकटिक] *a jeweller*, III. 4<sup>a</sup>.

वेमणा [ऋ] *feeling, pain*, III. 4<sup>a</sup>, IV. 19<sup>25</sup>.

वेज्ज [वेज] *a physician*, IV. 7<sup>c</sup>, 18<sup>7</sup>.

वेणी *ts. a braid of hair*, I. 13<sup>b</sup>; II. 1<sup>a</sup>, 39<sup>b</sup>.

वेणु *ts. a flute*, IV. 6<sup>a</sup>, 18<sup>a</sup>.

वेदिमा [का] *an altar, raised seat*, II. 29<sup>10</sup>.

वेदलिम [वेदुली] H. 2. 133. *the Vāṇḍūrya jewel, cat's eye*, I. 34<sup>13</sup>.

वेला *ts. time, opportunity*, II. 6<sup>12</sup>, 41<sup>a</sup>.

वेष्ट *to surround, enclose, embrace*. vedhūm, I. 30<sup>b</sup>.

वेष्ट [ऋ] *dress, apparel*, III. 18<sup>a</sup>; IV. 7<sup>d</sup>, 18<sup>a, b</sup>.

वे *see त्वम्*.

वध् *to pierce*. *Caus.*, *to cut, perforate, bore*. vādhanti, I. 32<sup>d</sup>. vāddhāvidā, III. 4<sup>a</sup>.

व, व [व] *like, as*. vva, I. 18<sup>a</sup>, 29<sup>d</sup>, 35<sup>d</sup>; II. 33<sup>b</sup>, 34<sup>b</sup>, 36<sup>b</sup>, 39<sup>a</sup>, 46<sup>d</sup>, 48<sup>b</sup>; III. 2<sup>a, b</sup>, 20<sup>a</sup>, 25<sup>a</sup>. va, I. 4<sup>a</sup>, 16<sup>d</sup>, II. 35<sup>b</sup>, 37<sup>b</sup>, 38<sup>b</sup>, 40<sup>b</sup>; III. 20<sup>a</sup>, 28<sup>b</sup>; IV. 9<sup>b</sup>, 17<sup>b</sup>. *Op.* विम.

वङ्ग *to fancy*. saṅke, IV. 22<sup>a</sup>.

वन् + नि *Caus.*, *to hear, listen to*. m-sāmaa, II. 29<sup>c</sup>.

विद् *Caus.*, *to teach, instruct*. sikkhāvāsi, II. 27<sup>1</sup>.

वृत् *Caus.*, *to wither, emaciate* sosanijjo, IV. 2<sup>a</sup>. sosanijjā, IV. 2<sup>1</sup>.

सु to hear. *supa*, ii. 27<sup>a</sup>. *sunasu*, i. 8<sup>a</sup>. *sunādu*, ii. 9<sup>a</sup>; iv. 9<sup>a</sup>. *soṇa*, i. 35<sup>a</sup>. *sunādi*, i. 4<sup>10</sup>, 21<sup>5</sup>; ii. 10<sup>a</sup>. *suvantam*, ii. 27<sup>a</sup>. *sudam*, ii. 24<sup>a</sup>; iii. 20<sup>a</sup>.

सुभाष to praise. *salāhanijjo*, iv. 8<sup>a</sup>.

सुख + उद् to be loosened, relaxed. *ūsa-santam*, ii. 24<sup>b</sup>.

+ वि to trust, confide, rely. *visasiadi*, iv. 20<sup>a</sup>.

स [स्व] one's own, iv. 19<sup>a</sup>.

सप्त [सप्त] a hundred, iii. 27<sup>a</sup>. Cp. सद.

समं [स्वयम्] self, ii. 47<sup>a</sup>.

समैकिक [स्वयैकिक] self-made, i. 19<sup>a</sup>.

समय [शयन] a bed, couch, iii. 27<sup>a</sup>.

समत् [सकल] all, entire, i. 34<sup>a</sup>; ii. 6<sup>a</sup>, 28<sup>a</sup>, 47<sup>a</sup>; iv. 6<sup>a</sup>, 20<sup>a</sup>, 24<sup>a</sup>.

संविहायम् [यानक] arrangement of incidents, i. 34<sup>25</sup>.

संस्कृत [संस्कृत] the Sanskrit language, i. 7<sup>a</sup>.

संस्कृत the same, i. 6<sup>a</sup>.

सक्करा [शर्करा] sugar, ii. 26<sup>a</sup>.

सक्किन् [साविन्] an eye-witness, i. 18<sup>13</sup>, iii. 24<sup>b</sup>.

सग [स्वर्ग] heaven, i. 4<sup>a</sup>.

सङ्का [श] hesitation, scruple, fear, iii. 34<sup>a</sup>.

संकेद [स] a rendezvous, ii. 41<sup>a</sup>, 50<sup>a</sup>.

सङ्ग ts. touch, contact, ii. 28<sup>a</sup>.

सगम् ts. meeting, union, intercourse, iii. 6<sup>b</sup>, 34<sup>a</sup>; iv. 8<sup>a</sup>, 9<sup>a</sup>.

सङ्गि- [-ङ्गिन्] fem. \*gini, touching, meeting, attached to, ii. 20<sup>a</sup>; iii. 24<sup>b</sup>.

संघाही [-टिका] HD 8. 7. a couple, union, contact, i. 3<sup>b</sup>.

सचन्दय [-न] with sandal, rubbed with sandal, iv. 6<sup>a</sup>.

सच्च [-त्त्वं] true, real; adv. indeed, forsooth, i. 20<sup>a</sup>; ii. 6<sup>a</sup>; iii. 8<sup>a</sup>, 12<sup>a</sup>, 20<sup>a</sup>, 21<sup>a</sup>; iv. 20<sup>a</sup>. Compar., *saccadara*, ii. 6<sup>a</sup>.

सचचन्द [-स्व] at one's own will, iv. 2<sup>a</sup>.

सज्ज ts. ready, prepared, ii. 28<sup>a</sup>, 29<sup>12</sup>; iv. 20<sup>11</sup>.

सज्जन्ता [-न] a good person, iii. 20<sup>17</sup>.

सज्जो- to be prepared, made ready. *sajjanti*, i. 4<sup>a</sup>. *sajjijanta*, iii. 27<sup>a</sup>.

सम्पन्न [साम्य] to be accomplished, attainable, possible, i. 25<sup>a</sup>.

संचय [-य] heaping up, collection, ii. 1<sup>a</sup>; iv. 9<sup>a</sup>.

संचरण ts. going, motion, iii. 23<sup>a</sup>.

संचारि- [-चिन्] fem. \*rinI, moving, wandering, iv. 19<sup>11</sup>.

संजीवि- [-चिन्] fem. \*vini, bringing to life, resuscitating, ii. 3<sup>a</sup>; iv. 23<sup>b</sup>.

संजोमजर [-योगकर] uniting, bringing together, i. 34<sup>23</sup>.

संझा [-य्या] evening, i. 34<sup>11</sup>, 36<sup>a</sup>; ii. 41<sup>a</sup>, 50<sup>a</sup>; iv. 4<sup>a</sup>.

सट्टम् [-क] a kind of drama, i. 4<sup>13</sup>, 6<sup>a</sup>, 12<sup>b</sup>.

सण [श] hemp, i. 20<sup>13</sup>.

संणिच्छिद [-नित्त] near, ii. 41<sup>a</sup>, 50<sup>a</sup>.

सद् + प to be pleased, propitious. *pasāṇ*, iii. 21<sup>b</sup>.

सद [सप्त] a hundred, i. 20<sup>23</sup>, 11. Cp. सप्त

सह [शब्द] *a word, sound, speech, noise*,  
 1. 8<sup>a</sup>, 20<sup>a</sup>, 36<sup>c</sup>; iii. 31<sup>a</sup>; iv. 9<sup>a</sup>.  
 संतापि- [पिन्] *fem. °vini, burning, af-*  
*fluted*, iv. 9<sup>c</sup>.  
 संतोषि- [पिन्] *fem. °sini, pleasing, com-*  
*forting*, ii. 29<sup>c</sup>.  
 संधि *ts. union, friendship, peace*, ii.  
 6<sup>14</sup>, 15, 16  
 सपञ्चम *ts. with the Pañcama mode*,  
 iv. 6<sup>a</sup>.  
 सप्य [प्ये] *a snake*, iv. 18<sup>7</sup>.  
 सम *ts. same, equal, like, even, plain;*  
*adv., together, with*, i. 19<sup>a</sup>, 20<sup>12, 22, 23</sup>,  
 24<sup>a</sup>; ii. 10<sup>b</sup>; iii. 6<sup>b</sup>, 8<sup>a</sup>; iv. 6<sup>b</sup>,  
 12<sup>a</sup>.  
 समय [य] *time*, i. 20<sup>23</sup>, 36<sup>b</sup>; ii. 6<sup>21</sup>, 50<sup>1</sup>;  
 iii. 3<sup>11</sup>, 19<sup>c</sup>; iv. 4<sup>b</sup>, 7<sup>a</sup>, 18<sup>7</sup>.  
 समसि *ts. adorned with jewels*, iii.  
 18<sup>a</sup>.  
 समस्त *see आय + सम*.  
 समसोयिजा [योयिका] *a sitting on a par*  
*with, equality*, i. 20<sup>23</sup>.  
 समागम [गम] *meeting, arrival*, iii. 8<sup>a</sup>.  
 समारम्भ *ts. beginning*, i. 14<sup>2</sup>.  
 समिद्धि [द्धि] *abundance*, ii. 44<sup>a</sup>.  
 समुद्द [चित्] *fit, appropriate*, iv. 19<sup>16</sup>.  
 समुदय [य] *collection, multitude*, i. 28<sup>a</sup>.  
 समुद् [द्] *the ocean*, ii. 29<sup>12</sup>, 43<sup>5</sup>; iii.  
 4<sup>1</sup>.  
 समहन्त [°हान्त] *sea-shore*, iii. 3<sup>14</sup>.  
 समोरपिच्छ [समपूर] *with peacocks' tail-*  
*feathers*, iv. 14<sup>b</sup>.  
 संपद् [पति] *now*, i. 35<sup>b</sup>.  
 सपङ्क्ति- [क्तिन्] *mixed with, having con-*  
*tact with*, i. 17<sup>b</sup>, 20<sup>c</sup>.  
 सपद् [संप्रतप्त] *now*, i. 19<sup>a</sup>, 34<sup>7</sup>; iii. 26<sup>a</sup>.

संयुद [°ट] *a cavity, fold*, ii. 6<sup>23, 24, 25</sup>, 7<sup>a</sup>.  
 सपुच्छ [°दूर्ण] *full*, iii. 25<sup>a</sup>.  
 समव *ts. birth, origination*, iv. 22<sup>b</sup>.  
 संभोष [य] *copulation*, i. 20<sup>a</sup>; ii. 28<sup>c</sup>.  
 संसुह [°च्छ] *facing, opposite*, ii. 36<sup>a</sup>.  
 सर- [रस्] *a lake, pond*, iii. 29<sup>a</sup>.  
 सर [श] *an arrow*, ii. 3<sup>a</sup>, 45<sup>b</sup>; iii. 11<sup>c</sup>;  
 iv. 4<sup>a</sup>, 20<sup>a</sup>.  
 सरस [शरद्] *the autumn*, iii. 8<sup>11</sup>, 28<sup>a</sup>.  
 सरण्य [श] *refuge*, ii. 10<sup>b</sup>.  
 सरणी *ts. a path, lane, row, swarm*,  
 ii. 6<sup>a</sup>.  
 सरल *ts. straight, honest*, ii. 23<sup>a</sup>, 80<sup>a</sup>.  
 °ttana [°tva] *sincerity*, iii. 10<sup>b</sup>.  
 सरस्वती [°स्वती] *the goddess of poetry*,  
 i. 1<sup>a</sup>.  
 सरस्वती *the same*, i. 34<sup>24</sup>; ii. 10<sup>1, 4</sup>.  
 सरसं [°भसम्] *impetuously*, ii. 50<sup>b</sup>.  
 सरिजा [°रित्] *a river*, ii. 27<sup>b</sup>, 35<sup>a</sup>.  
 सरिच्छ [°दृच्छ] *equal, like*, i. 19<sup>c</sup>, 29<sup>b</sup>.  
 सरिस् [°दृस्] *the same*, i. 35<sup>a</sup>; ii. 10<sup>a</sup>, 11<sup>a</sup>,  
 38<sup>a</sup>; iii. 14<sup>a</sup>.  
 सरीर [श] *body*, iv. 19<sup>32</sup>, 21<sup>c</sup>.  
 सरीरि- [शरीरिन्] *fem. °rini, embodied*, iv.  
 19<sup>24</sup>.  
 सलाजा [शलाका] *a pin, stick used as a*  
*brush or pencil*, i. 20<sup>7</sup>, 34<sup>13</sup>.  
 सलिल *ts. water*, i. 17<sup>a</sup>, 20<sup>13</sup>; iii. 20<sup>1</sup>,  
 22<sup>1</sup>; iv. 13<sup>a</sup>.  
 सवज्जा [°पय] *worship, attendance*, i.  
 34<sup>13</sup>.  
 सवण [श] *an ear*, i. 29<sup>a</sup>, ii. 8<sup>a</sup>, 18<sup>a</sup>,  
 iii. 2<sup>a</sup>, 19<sup>a</sup>; iv. 6<sup>a</sup>.  
 सवर [श्वर] *a mountaineer, savage*, iv.  
 19<sup>24</sup>.  
 सख [सखे] *every, each, all*, i. 7<sup>1</sup>, 14<sup>2</sup>,

18 <sup>1</sup> ; ii. 6 <sup>4, 5</sup> , 24 <sup>3</sup> , 27 <sup>c</sup> , 28 <sup>c</sup> ; iii. 8 <sup>4</sup> ; iv. 2 <sup>10</sup> , 18 <sup>a, 34</sup> , 23 <sup>d</sup> .	सामं [यम] <i>in the evening</i> , iv. 4 <sup>b</sup> , 8 <sup>b</sup> , 18 <sup>7</sup> .
सखकस [सर्वेख] <i>all-scratching, i. e. very gallant or exciting</i> , i. 18 <sup>d</sup> .	सामरदत्त [साम] <i>name of a merchant</i> , iii. 5 <sup>2</sup> .
सखस [सर्वेख] <i>the very essence</i> , i. 28 <sup>b</sup> .	साध्+प्र <i>to adorn, decorate</i> pasāhīa, ii. 22 <sup>a</sup> .
सख् [शशा] <i>the moon</i> , iv. 23 <sup>b</sup> .	सामगी [गी] <i>completeness of outfit, outfit, the requisites</i> , ii. 41 <sup>e</sup> , 42 <sup>a, e, 21</sup> ; iv. 9 <sup>14</sup> , 19 <sup>17</sup> .
सखर [शशा] <i>the same</i> , iii. 30 <sup>a</sup> , 31 <sup>a</sup> .	सामल [रपा] <i>blacklash</i> , i. 16 <sup>c</sup> .
सखि- [शशि] <i>the same</i> , i. 25 <sup>a</sup> ; ii. 10 <sup>c</sup> , 20 <sup>b</sup> , 21 <sup>b</sup> , 32 <sup>d</sup> ; iv. 3 <sup>b</sup> .	सामा [श्या] <i>night</i> , iv. 8 <sup>c</sup> .
सखिण <i>the same</i> , iii. 33 <sup>b</sup> .	सार ts. <i>essence, vigor</i> , iii. 10 <sup>d</sup> .
सखिण्हा [शशिप्रभा] <i>name of a queen, the mother of Karpūramāṅgarī</i> , i. 34 <sup>11, 17</sup> .	सारहू ts. <i>an antelope</i> , ii. 20 <sup>b</sup> ; iv. 1 <sup>b</sup> .
सखिण्ड [शशिख] <i>a digit of the moon</i> , i. 3 <sup>a</sup> .	सारहिमा [का] <i>name of a female servant of the queen</i> , iv. 9 <sup>14</sup> , 18 <sup>3</sup> , 20 <sup>4</sup> .
सखुर [श्वसुर] <i>a father-in-law</i> , i. 18 <sup>3</sup> .	सारिमा [का] <i>a kind of bird, Maina, Acridotheres tristis</i> , i. 18 <sup>15</sup> .
सह <i>to endure</i> . sodhavo, iv. 1 <sup>a</sup> .	सारिख [सदृख] H. 1. 44. <i>like, similar</i> , iv. 19 <sup>30</sup> . *dē [sadr̥ksatā] <i>likeness, resemblance</i> , iv. 19 <sup>33, 59</sup> .
सह ts <i>together with; at the same time</i> , ii. 6 <sup>14, 15</sup> , 9 <sup>a, b, d</sup> , 42 <sup>21</sup> , 50 <sup>a, b</sup> ; iii. 34 <sup>3</sup> ; iv. 2 <sup>b</sup> .	सालिमा [शालिका] <i>an apartment, room</i> , i. 14 <sup>c</sup> .
सहभर [चर] <i>a companion, friend, husband</i> , ii. 41 <sup>c</sup> .	सावत्तज [पत्न्य] <i>the position of a rival wife</i> , iv. 23 <sup>a</sup> .
सहसिं [यम] <i>with joy</i> , ii. 34 <sup>b</sup> .	सास [श्वा] <i>a sigh</i> , ii. 9 <sup>a</sup> .
सहसा ts. <i>forcibly, suddenly</i> , i. 18 <sup>d</sup> , 29 <sup>a</sup> ; ii. 45 <sup>b</sup> ; iii. 3 <sup>d</sup> , 20 <sup>15</sup> .	सान्य [शासन] <i>direction, order</i> , iii. 9 <sup>2</sup> .
सहा [भ्रा] <i>an assembly</i> , i. 19 <sup>7</sup> .	साहार [सारकार] <i>produced from the mango</i> , iv. 5 <sup>b</sup> .
सहाव [स्वभाव] <i>innate disposition, nature</i> , iii. 11 <sup>a</sup> .	साहि- [शाखिन] <i>a tree</i> , ii. 46 <sup>1</sup> .
सहिमा [की] <i>a female friend</i> , iv. 13 <sup>b</sup> .	साहिमुह [मिमुह] <i>fem. *hi, facing one another</i> , iv. 12 <sup>b</sup> .
सहितण [हित्व] <i>friendship</i> , ii. 28 <sup>2</sup> .	साहुलिजा HD 8. 52. <i>a garment, cloth</i> , i. 20 <sup>23</sup> .
सहित [त] <i>accompanied by, together with</i> , i. 28 <sup>a</sup> ; ii. 42 <sup>2</sup> .	सिमस [चय] <i>a cloth, garment</i> , i. 4 <sup>3</sup> , 26 <sup>c</sup> ; iii. 22 <sup>2</sup> .
सही [की] <i>a female friend</i> , i. 19 <sup>5</sup> , ii. 7 <sup>a</sup> , 29 <sup>b</sup> , 41 <sup>3</sup> , 48 <sup>10</sup> , 50 <sup>a, 2</sup> ; iii. 19 <sup>2</sup> , 20 <sup>23</sup> ; iv. 9 <sup>14</sup> , 19 <sup>33, 57</sup> .	

सिक्खावयव [शिक्षापय] <i>teaching</i> , ii. 8 <sup>c</sup> .	सिक्तोभ [स्नोक्त] <i>a verse</i> , ii. 7 <sup>b</sup> , 8 <sup>1</sup> , 9 <sup>1</sup> .
सिग्ध [शोधन] <i>gundhy</i> , i. 4 <sup>a</sup> .	सिद्धिगम [स्यज] <i>a dream</i> , iii. 3 <sup>a</sup> , 3 <sup>a</sup> , 4 <sup>a</sup> , 7 <sup>a</sup> , 4 <sup>a</sup> , 8 <sup>a</sup> , 20 <sup>a</sup> .
सिग्धत्तय [शोधन] <i>speed</i> , i. 18 <sup>13</sup> .	सिद्धि [सिद्धि] <i>cold; the cold season</i> , i. 13 <sup>d</sup> ; iv. 6 <sup>b</sup> .
सिद्धार [शु] <i>love, passion</i> , ii. 3 <sup>c</sup> ; iii. 10 <sup>d</sup> , iv. 19 <sup>14</sup> , 23 <sup>b</sup> .	सिद्धिरोवमार [सिद्धिरोवचार] <i>artificial refrigeration, means for cooling</i> , ii. 41 <sup>a</sup> , 42 <sup>a</sup> , 4 <sup>a</sup> , 21; iii. 19 <sup>2</sup> .
सिद्ध to <i>sprinkle</i> . <i>siñcanti</i> , iv. 10 <sup>b</sup> . <i>siñcayanti</i> , iii. 20 <sup>3</sup> . <i>sitta</i> , iii. 22 <sup>1</sup> . <i>sitto</i> , i. 20 <sup>13</sup> .	सिद्धुत्तय [सिद्धुत्तय] <i>childhood, infancy</i> , i. 20 <sup>d</sup> .
सिद्धा [शि] <i>tinkle, jingle</i> , ii. 32 <sup>c</sup> .	सिद्धय [शिद्ध] <i>a lock of hair left on the crown of the head (used as synonymous with gekhara)</i> , i. 5 <sup>a</sup> .
सिद्धिजम [सिद्धिजत] <i>tinkling, singing</i> , i. 18 <sup>c</sup> .	सिद्धि [शिद्धा] <i>top, tip; edge</i> , ii. 47 <sup>c</sup> , iii. 25 <sup>c</sup> ; iv. 3 <sup>d</sup> .
सिद्धि- [सिद्धि-] <i>to relax, loosen</i> . <i>siñhilaññi</i> , ii. 1 <sup>a</sup> .	सिद्धि HD. 8. 31. <i>the female breasts</i> , i. 34 <sup>b</sup> , iii. 16 <sup>b</sup> ; iv. 7 <sup>a</sup> .
सिद्धि [सिद्ध] <i>affectionate</i> , i. 16 <sup>a</sup> .	सोमल [सोमल] <i>cool, cold</i> , i. 15 <sup>d</sup> ; iv. 4 <sup>b</sup> , 6 <sup>a</sup> , 6 <sup>a</sup> , 4 <sup>d</sup> .
सिद्ध ts. <i>a land of supernatural being</i> , i. 25 <sup>c</sup> .	सोमल्लिखो [-नी] <i>a woman</i> , i. 15 <sup>b</sup> ; ii. 28 <sup>b</sup> .
सिद्धि is. <i>witchcraft, magic power</i> , i. 21 <sup>a</sup> .	सोम [सो] <i>nature, disposition</i> , ii. 6 <sup>a</sup> .
सिद्धुवार <i>name of a tree (Vitea negundo) and its flower</i> , i. 19 <sup>b</sup> ; iv. 7 <sup>a</sup> .	सोम [सोम] <i>head</i> , i. 20 <sup>12</sup> ; iv. 2 <sup>a</sup> , 12 <sup>a</sup> , 18 <sup>12</sup> .
सिद्धि H. 2. 138. <i>a conch-shell</i> , i. 4 <sup>b</sup> .	सुअ [सुअ] <i>a parrot</i> , iv. 2 <sup>a</sup> .
सिद्ध- [सिद्ध] <i>head, top, summit</i> , ii. 46 <sup>d</sup> ; iii. 3 <sup>a</sup> ; iv. 19 <sup>13</sup> .	सुआ [-ता] <i>a daughter</i> , i. 3 <sup>b</sup> , 12 <sup>b</sup> .
सिद्धिखय [सो] <i>sandal-wood</i> , iv. 4 <sup>a</sup> .	सुवमार [सुमार] <i>very delicate or soft</i> , i. 7 <sup>a</sup> , 20 <sup>7</sup> .
सिद्धिाली [सो] <i>a kind of toddy-palm</i> , ii. 1 <sup>a</sup> .	सुअ [सि] <i>an excellent poet</i> , i. 20 <sup>12</sup> .
सिद्धिअसहेर [सोअसहेर] <i>the renowned Bāgāpakhara</i> , i. 10 <sup>a</sup> .	सुअर [सुअर] <i>excellently, exceedingly</i> , i. 20 <sup>7</sup> ; iv. 20 <sup>15</sup> .
सिद्धिअसहेर [सोअसहेर] <i>name of a king</i> , iii. 5 <sup>a</sup> .	सुअय [सुअय] <i>having beautiful eyes</i> , ii. 11 <sup>d</sup> .
सिद्धि [सो] <i>wealth, dignity, beauty</i> , i. 33 <sup>b</sup> ; ii. 48 <sup>a</sup> ; iii. 15 <sup>c</sup> .	सुअ [सुअ] <i>a thread, fibre</i> , ii. 50 <sup>c</sup> .
सिद्धि [सिद्धि] <i>the flower of Acacia sirissa</i> , iv. 7 <sup>a</sup> .	सुअर [सुअर] <i>an author of Sūtras</i> , ii. 32 <sup>1</sup> .
सिद्धा [शि] <i>a stone, rock</i> , ii. 15 <sup>b</sup> ; iv. 9 <sup>7</sup> .	
सिद्धिमुह [सिद्धिमुह] <i>an arrow</i> , ii. 19 <sup>b</sup> , 38 <sup>b</sup> , 46 <sup>b</sup> , iv. 4 <sup>a</sup> , 9 <sup>a</sup> .	

सुति [सुति] *a pearl-oyster*, iii. 3<sup>18</sup>, 4<sup>1, 1, 2</sup>.

सुत्य [सुत्य] *well-conditioned*, ii. 1<sup>a</sup>.

सुन्दर *ts. fem. सुन्दर, beautiful, lovely*, i. 20<sup>a</sup>; ii. 44<sup>a</sup>; iii. 28<sup>a</sup>, 34<sup>a</sup>; iv. 21<sup>d</sup>.

सुन्दरकेली *ts. name of a woman*, iv. 9<sup>11</sup>.

सुन्दरतण [सुन्दर] *beauty, loveliness*, i. 14<sup>2</sup>.

सुन्देर [सुन्देर] *the same*, i. 28<sup>b</sup>, 33<sup>c</sup>; ii. 48<sup>a</sup>.

सुप्यञ्जल [सुप्यञ्जल] *very straight, honest, sincere*, ii. 27<sup>1</sup>.

सुवहुल *ts. very great*, iii. 12<sup>d</sup>.

सुमरय [सुमर] *remembering, recollection*, ii. 10<sup>b</sup>.

सुर *ts. a god*, i. 25<sup>c</sup>. sura-ana [-jana], *the gods*, i. 3<sup>a</sup>.

सुरस [सु] *copulation, sexual intercourse*, i. 24<sup>d</sup>.

सुरहा *ts. a subterranean passage*, iii. 22<sup>a</sup>, 34<sup>a</sup>; iv. 9<sup>a, 7</sup>, 18<sup>38</sup>, 19<sup>a, 24</sup>.

सुरहरिदा [सुरि] *the Ganges*, iii. 37.

सुरति [सुरि] *the spring*, i. 14<sup>2</sup>; ii. 22<sup>b</sup>.

सुरा *ts. spirituous liquor*, i. 24<sup>d</sup>; iv. 4<sup>b</sup>, 19<sup>a</sup>.

सुलब्धया [सुलब्ध] *name of a woman*, i. 34<sup>35</sup>; ii. 9<sup>1</sup>.

सुलील *ts. very waving, unsteady*, iii. 11<sup>a</sup>.

सुवर्ण [सुवर्ण] *gold, a golden coin*, i. 14<sup>2</sup>. 18<sup>18</sup>, 19<sup>7</sup>, 20<sup>14</sup>; ii. 41<sup>a</sup>; iii. 4<sup>1</sup>, 5<sup>b, 2</sup>, 22<sup>c</sup>.

सुवत्तुल [सुवत्तुल] *very round*, iii. 4<sup>b</sup>.

सुवत्सुसम [सुवत्सुसम] *attentive, obedient*, i. 20<sup>24</sup>.

सुख [सुख] *happy, agreeable, happiness*,

*ease, joy*, i. 3<sup>b</sup>, 14<sup>2</sup>, 34<sup>41</sup>, 36<sup>b</sup>; ii. 28<sup>d</sup>; iii. 24<sup>2</sup>; iv. 21<sup>c</sup>.

सुखस [सुखस] *blessed, beloved, beautiful*, ii. 9<sup>c</sup>, 10<sup>d</sup>; iv. 3<sup>1</sup>. -ttana [-tta], *beauty, loveliness*, iii. 13<sup>d</sup>.

सुखसंझा [सुखसंझा] *a happy evening*, ii. 49<sup>1</sup>.

सुखसिद [सुखसिद] *a witty saying, good counsel*, iv. 9<sup>a, 12</sup>.

सु *ts. go, proceed, flow*. sarā, ii. 6<sup>c</sup>. saranta, ii. 35<sup>a</sup>.

+ सप *to go away, to vanish*. osaranti, iii. 16<sup>d</sup>; iv. 18<sup>b</sup>.

+ स *to flow forth, to grow*. Caus., *to extend*. pasaranta, iii. 10<sup>a</sup>, 11<sup>a</sup>. pasārīda, i. 16<sup>2</sup>.

+ प्रति Caus., *to arrange*. padisāreḍi, i. 4<sup>b</sup>. padisārīadi, i. 4<sup>a</sup>.

से H. 3. 81. *his, her*, i. 29<sup>2</sup>; ii. 1<sup>a</sup>, 6<sup>c</sup>, 13<sup>a</sup>, 18<sup>a</sup>, 30<sup>a</sup>, 35<sup>a</sup>, 46<sup>a</sup>.

सेवसल्लि [सेवद] *sweat, perspiration*, iii. 22<sup>1</sup>.

सेव्जा [सेव्जा] *a bed, couch*, i. 23<sup>c</sup>; ii. 4<sup>b</sup>; iii. 3<sup>a</sup>, 27<sup>d</sup>.

सेट्टि- [सेट्टिन्] *a merchant*, iii. 4<sup>b</sup>.

सेणा [सु] *the word senā*, iv. 9<sup>a</sup>.

सेरन्धी [सेरन्धी] *a female attendant in the women's apartments*, i. 36<sup>c</sup>; iv. 9<sup>a</sup>.

सेव् *to attend upon, frequent*. sevāl, ii. 17<sup>b</sup>.

+ नि *to practice, enjoy*. nisevia, iv. 8<sup>b</sup>.

सेस [सेस] *remaining; rest*, ii. 29<sup>1, 4, 8</sup>; iv. 4<sup>a</sup>.

सेहर [सेहर] *a crest; chaplet, diadem*, iii. 13<sup>a</sup>.



वेहालिमा [शेफालिका] *a kind of flower supposed to blossom by moon-light*, iv. 18<sup>38</sup>.

सोदोस्तय [सोदोयै] *valor*, i. 32<sup>2</sup>.

सोदस्य *see* सद्.

सोण [शो] *red*, i. 26<sup>4</sup>.

सोत [सीतस] *a stream*, i. 12<sup>b</sup>; ii. 27<sup>b</sup>; iii. 3<sup>7</sup>.

सोतिम [शोत्रिय] *a learned Brāhmaṇa*, iv. 20<sup>2</sup>.

सोविदस्व [सो] *a harem-keeper*, iii. 34<sup>2</sup>.

सोखण [शोष] *emaciating, name of one of the arrows of Cupid*, i. 32<sup>4</sup>; iii. 26<sup>4</sup>.

सोहण [सौभाग्य] *beauty, charm*, ii. 3<sup>b</sup>.

सोहज्जण [शोभाज्जन] HD. 8. 37. *horse-radish*, i. 20<sup>29</sup>. (K, phalgumamāsi tatkanam khandayanti; J, puspanimittam cakhanam troṭanam ity arthah.)

सोहा [शोभा] *light, splendor*, i. 28<sup>2</sup>, 29<sup>2</sup>, 31<sup>a</sup>, 34<sup>17</sup>; ii. 10<sup>b</sup>, 25<sup>a</sup>; iii. 25<sup>c</sup>.

सोहि- [शोभिन्] *shining, lovely*, ii. 7<sup>b</sup>.

सहस्र to *tumble, fall down, end*. kha-  
hā, i. 20<sup>a</sup>. khaḥam, i. 32<sup>b</sup>.

सन्ध Caus., *to stop, arrest*. thambhe-  
mi, i. 25<sup>b</sup>.

सु+प्र to *spread, to make a bed*. pat-  
tharujanti, i. 36<sup>b</sup>.

+वि to *increase*. Caus., *to spread, extend*. vittharanti, ii. 2<sup>a</sup>. vitthā-  
rida, iii. 8<sup>4</sup>.

स्था to *stand, remain, find place*. Caus., *to place, arrange*. ciṭṭhasi, i. 18<sup>15</sup>; iii. 2<sup>a</sup>. thāi, i. 34<sup>a</sup>. ciṭṭhadi, i.

21<sup>a</sup>; ii. 6<sup>10</sup>; iv. 20<sup>a</sup>. ciṭṭha, ii. 42<sup>21</sup>; iv. 19<sup>24</sup>, 20<sup>4</sup>. ciṭṭhadu, i. 34<sup>26</sup>; ii. 41<sup>a</sup>. ciṭṭhissam, i. 20<sup>24</sup>. thua, ii. 33<sup>a</sup>; iii. 23<sup>a</sup>. thida, iv. 18<sup>20</sup>. thio, ii. 1<sup>b</sup>, 46<sup>4</sup>, iii. 4<sup>a</sup>. thudo, iii. 3<sup>15</sup>, 4<sup>a</sup>. thia, i. 26<sup>c</sup>. thida, i. 20<sup>1</sup>, 18<sup>a</sup>. thiam, ii. 47<sup>a</sup>. thidam, i. 20<sup>27</sup>. thidena, ii. 29<sup>7</sup>. thia, iii. 25<sup>a</sup>. thāva, ii. 43<sup>a</sup>. thā-  
vio, ii. 17<sup>a</sup>. thāvdo, i. 4<sup>a</sup>. thā-  
vidāo, iv. 9<sup>10</sup>.

+सद् to *stand up, rise*. utthūna, iii. 21<sup>a</sup>. utthia, ii. 43<sup>5</sup>.

+प्रति Caus., *to place, establish*. pa-  
duṭṭhāvida, iv. 18<sup>11</sup>.

+सन्ध to *stand, to be settled, fixed*.  
samthido, iii. 3<sup>10</sup>. samthū, iii. 3<sup>b</sup>, 5<sup>b</sup>. samthida, iv. 19<sup>24</sup>.

स्ना Caus., *to wash, bathe*. phāvio,  
i. 29<sup>c</sup>.

स्पर्श to *touch*. puṭṭha, iv. 22<sup>4</sup>.

स्फट Caus., *to split, cleave*. phadidāo,  
iii. 4<sup>a</sup>.

सुद H. 4. 177. *to break, fall asunder*.  
phudanti, iii. 20<sup>2</sup>.

+प्र to *open, become manifest*. pa-  
huttai, ii. 4<sup>a</sup>.

सुसु to *appear, become manifest, to quiver, vibrate*. phuraū, i. 1<sup>a</sup>. phurantao, iii. 31<sup>b</sup>.

+वि to *quiver, shine, blaze out*. vip-  
phuraū, iv. 3<sup>a</sup>. vipphuranto, iv. 24<sup>a</sup>.

स्मृ to *remember*. sumarasi, ii. 24<sup>1</sup>.

+वि to *forget*. visumaridāim, iv. 19<sup>24</sup>.

संस्र to *fall down*. saṁsamāpam, i. 27<sup>b</sup>.

स्वप to sleep. *suvaṇṭi*, I. 14<sup>c</sup>. *sutto*,  
III. 3<sup>r</sup>.

हे see वक्ष्य.

हंस ts. fem. \*sl, a swan, flamingo, II.  
6<sup>10</sup>, 8<sup>a</sup>; III. 29<sup>a</sup>.

हकार to call, summon. *hakkārai*, II.  
33<sup>b</sup>. *hakkārūna*, II. 36<sup>b</sup>. *hak-*  
*kāria*, I. 4<sup>12</sup>. *hakkāriadu*, IV.  
20<sup>a</sup>.

हथ्य [हत्त] a hand, I. 18<sup>10</sup>, 26<sup>b</sup>, 36<sup>c</sup>, II.  
6<sup>17</sup>, 20, 29<sup>a</sup>, 4, III. 3<sup>b</sup>, 23<sup>a</sup>; IV.  
9<sup>a</sup>, 10, 12, 12<sup>a</sup>, 15<sup>a</sup>, 20<sup>17</sup>.

हत् to strike, beat *hāḥ*, II. 43<sup>a</sup>.

हन्त exclam, go to! mind you! II. 26<sup>a</sup>.

हर [हर] carrying, II. 6<sup>d</sup>.

हर ts. a name of Īra, II. 6<sup>22</sup>, III. 3<sup>a</sup>.

हरण ts. stealing, fascinating, II. 28<sup>b</sup>,  
31<sup>d</sup>; III. 18<sup>a</sup>.

हरि ts. a name of Viṣṇu, I. 24<sup>a</sup>.

हरिभन्धपुरी [हरिभन्ध] H. 2 87 the city  
of Hariṣandra, supposed to be  
situated in mid-air, a fata mor-  
gana, II. 40<sup>a</sup>.

हरिमान [ताल] yellow orpiment, III.  
22<sup>a</sup>.

हरिचन्द्र [चन्द्र] name of a poet, I. 20<sup>20</sup>.

हरिकेली ts a name of Bengal, I.  
14<sup>2</sup>.

हरियाङ्क [याङ्क] the moon, I. 10<sup>b</sup>, 12<sup>a</sup>, 25<sup>o</sup>;  
III. 20<sup>15</sup>, 34<sup>a</sup>.

हरियाचक [याच] fem. \*cohi, deer-eyed, III.  
22<sup>d</sup>.

हरियो st. a doe, female antelope, II.  
41<sup>c</sup>.

हलबोल HD 8 64. murmuring, noise,  
I. 4<sup>10</sup>; III. 34<sup>a</sup>.

हला ts a vocative particle used in  
addressing a female friend, IV.  
19<sup>30</sup>.

हलिह्री [रिद्धा] turmeric, III. 1<sup>a</sup>.

हस to laugh, mock. Caus, to cause to  
smile, laugh *hasanti*, IV. 18<sup>b</sup>.  
*hasantie*, I. 20<sup>15</sup>. *hāsia*, IV.  
18<sup>b</sup>.

+ उप to deride, ridicule. *urahasāmi*,  
I. 18<sup>a</sup>.

+ वि to smile. *vihasia*, IV. 18<sup>22</sup>.

हा ah, alas, III. 22<sup>d</sup>.

हा + परि to be inferior to. *parihā-*  
*māna*, III. 8<sup>a</sup>.

हार ts a garland, necklace, II. 10<sup>a</sup>, 11<sup>b</sup>,  
17<sup>a</sup>, 23<sup>b</sup>, 32<sup>a</sup>, 35<sup>a</sup>, III. 2<sup>a</sup>, 18<sup>b</sup>, 20<sup>a</sup>;  
IV. 7<sup>a</sup>.

हाल ts name of a poet, I. 20<sup>20</sup>.

हास ts laughter, merriment, II. 8<sup>b</sup>, 10<sup>b</sup>;  
IV. 14<sup>b</sup>.

हि ts because, for, I. 14<sup>2</sup>, 16<sup>5</sup>.

ह्रिभञ्ज [ह्रदय] heart, I. 34<sup>25</sup>; II. 26<sup>a</sup>, 30<sup>c</sup>,  
43<sup>2</sup>, III. 8<sup>1</sup>, 16<sup>d</sup>, 18<sup>c</sup>, 20<sup>17</sup>.

ह्रिपद् to go, wander. *hundase*, III.  
34<sup>a</sup>.

हिन्दोल to swing *hindolaanti*, II. 29

हिन्दोलञ [क] a swung, II. 29<sup>2</sup>, 6

हिन्दोलभङ्गभञ्जनी [कप्रभञ्जनी] the swing-  
breaker, the swing-festival, II. 6<sup>22</sup>.

हिन्दोलय [न] swinging, II. 32<sup>d</sup>, 34<sup>a</sup>.

होरञ [क] a diamond, II. 25<sup>b</sup>.

हु see कबु

हुंकार ts the sound hum, murmur, hum-  
ming I. 36<sup>d</sup>, III. 20<sup>7</sup>, IV. 15<sup>a</sup>.

हुङ्क is. a small musical instrument, perhaps timbrel, drum, iv. 16 <sup>a</sup> .	+ अनु to imitate, resemble. anuharaī, l. 6 <sup>a</sup> anuharaḍi, ii 41 <sup>i</sup> .
हुदवह [हुत] fire, iv. 21 <sup>i</sup> .	+ परि to avoid. pariḥaria, l. 6 <sup>a</sup> .
हृ to carry, carry away, captivate, to enchant harai, iii 20 <sup>d</sup> , 22 <sup>a</sup> . ha- ranti, ii. 26 <sup>a</sup> .	+ वि to sport, play. viharai, ii. 41 <sup>i</sup> . हेल is. ease, facility, ii 29 <sup>b</sup> 35 <sup>a</sup> , 47 <sup>b</sup> .



**PART III**

**ESSAY**

**ON**

**RĀJAÇEKHARA'S LIFE AND WRITINGS**

**BY**

**STEN KONOW**



## 1 Chronological List of Books and Papers Concerning Rājasekhara

1827. Wilson, H. H. Select specimens of the theatre of the Hindus. 3 vols. Calcutta, 1826-27. References to 3d ed., 2 vols., London, 1871
1862. Hall, Fitz-Edward Vestiges of three royal lines of Kanyakubja, or Kanauj, with indications of its literature Journal of the Asiatic Society of Bengal, xxx. 1 ff.
- 1869 Govinda Deva Śāstri The Balarāmāyana A drama by Rājasekhara Edited etc Benares Reprinted from the Pandit, a monthly journal of the Benares college, devoted to Sanskrit literature, old series vol. iii, nos 23-35.
- 1871 Vāmanācārya. The Viddhaśulabhaṣṭikā edited etc The Pandit, old series, vols. vi. and vii, nos 65-73
- 1872 Vāmanācārya The Karpuramañjarī edited etc. The Pandit, old series, vol. vii, nos 73-76
- 1873 (Jibānanda Vidyāsāgara) Biddhashala Bhanyika, a drama by Rājasekhara, with a commentary by Satyavratā Samasrami. Calcutta
- 1873 Aufrecht, Theodor Ueber die Paddhati von Čarṇigadhara Zeitschrift der deutschen morgenländischen Gesellschaft, xxvii. 1-120
- 1878 Borooah, Anundoram Bhavabhūti and his place in Sanskrit literature Calcutta
- 1879 Cunningham, A. Report of a tour in the Central Provinces in 1873-74 and 1874-75 Archaeological survey of India, ix 85 Calcutta
- 1881 Borooah, Anundoram Practical English-Sanskrit Dictionary Vol 3 With a prefatory essay on the ancient geography of India Calcutta. See especially §§ 134 and the following.
- 1883 Müller, F. Max. India. what can it teach us? London.
- 1883 Fischel, R. [Review of] Kauśika's Zorn (Tschandakaucika) Ein indisches Drama von Kschemisvara Zum ersten Male und metrisch übersetzt von Ludwig Fritze Göttingische gelehrte Anzeigen 1883, pages 1217-41
- 1883 Hariçandra Karpūr Mañjarī, sattak (Yah nūtak çuddha prākṛt bhāṣā mem Rājasekara kabī kī banāyā huē hūi . ) Bāṇaras- Āryayantrālaya sambat 1939
- 1883 Jibānanda Vidyāsāgara. Biddhashala bhanyika, a drama by Rājasekharakabī. Edited with a commentary. Calcutta "Dvitiyasamskaranam."
- 1884 Bhandarkar, R. G. Report on the search for Sanskrit mss in the Bombay Presidency during the year 1882-83 Bombay.

1884. Peterson, Peter A second report of operations in search of Sanskrit mss  
Journal of the Bombay Branch of the Royal Asiatic Society, no. xlv Pages  
56f, 68f
1884. Jīvananda Vidyāsāgara Balarāmāyana nāma nāṭakam mahākavi ṛi Rājasekhara viracitam . . vyākhyayāvatam. Calcutta
1885. Cappeller, Carl Pracandapāṇḍava [or Balabhārata] ein Drama des Rājasekhara Strassburg
1886. Apte, Vaman Shīvrām Rājasekhara his life and writings. Poona "Ārya-Bhushana" Press Pages 64
1886. Bhāskar Rāmoḥandra Ārte. The Viddhasālabhanyakā of Rājasekhara with the commentary of Narayana Dixit . To which is added the Ritusamhāra of Kālidāsa with a close English translation and various readings by Keshava Rāṇi Godbole. Poona
1886. Peterson, Peter, and Durgaprasāda. The Subhāshitāvalī of Vallabhadeva Bombay Sanskrit Series, no xxxi. Bombay.
1887. Durgaprasāda and Kāśinātha Pāṇḍuranga Paraba The Karpūramanjari (with the commentary of Vāmadeva) and the Balabhārata of Rājasekhara Bombay. Kāvyaśālā 4.
1887. Fleet, John F. The date of the poet Rājasekhara. Indian Antiquary, xvi 175-178
1889. Kielhorn, F. Siyadoni stone inscription Epigraphia Indica, i. 162-179
1890. Lévi, Sylvain Le théâtre Indien Paris.
1890. Vaman Shastri Islampurkar A lucky wife or Karpoomanjari Composed from Prakṛita or Maharashtra dialect. Bombay "Tattva-vivechaka" Press Vāgvisāsa-ratnākara, ratna 1.

[This seems to be the most convenient place for the names of a few books (1 Dictionaries, 2 Grammars, 3 Texts, 4 Books on plants, minerals, etc) to which I have made more or less frequent reference in the Notes to the Translation The list includes only works whose titles have been abbreviated or about the precise edition of which there might be some doubt.—C. R. L.]

- BR = Sanskrit-Wörterbuch von Böhtlingk und Roth St Petersburg, 1855-75.
- OB. = Sanskrit-Wörterbuch in kurzester Fassung von Otto Böhtlingk St Petersburg, 1879-89
- Molesworth = Dictionary, Marāṭhi and English, by James T Molesworth. 2d ed. Bombay, 1857.
- Hemachandra = Hemak'andra's Abhidhānak'antīman, ein systematisch angeordnetes synonymisches Lexicon Herausgegeben, übersetzt und mit Anmerkungen begleitet von Otto Böhtlingk und Charles Rieu St Petersburg, 1847
- ED = The Deśanāmāvalī of Hemachandra Part I Text and critical notes By R Pischel Bombay, 1860 (See p 117)
- H = Hemacandra's Grammatik der Prakṛitsprachen, herausgegeben von R Pischel. Halle, 1877-80. (See p 117)

- Vararuchi** = The *Prākṛita-Prakāśa*, or the *Prākṛit Grammar* of Vararuchi. Edited and translated by E B Cowell Hertford, 1854.
- Jacobi** = *Ausgewählte Erzählungen in Māhārāṣṭrī Zur Einführung in das Studium des Prākṛit Grammatik.* Text Wörterbuch Von Hermann Jacobi. Leipzig, 1886 Appended is a sketch of the *Çāurasenī*
- Whitney** = *A Sanskrit Grammar.* By Wilham D Whitney 2d ed Leipzig, 1889
- Çakuntalā** = *Çakuntalā*. by Kālidāsa Edited by Monier Williams 2d ed Oxford, 1876 Cited on account of the annotations
- Meghadūta** = *Meghadūta* . . von Kālidāsa Herausgegeben von A. F Stenzler. Breslau, 1874
- Kādambarī** = The *Kādambarī* of Bāna. Edited by Kaçināth Pandurang Parab Bombay, Nirṇaya Sāgara Press, 1890 The references are to, page and line of the text, but may be found with equal facility in the translation of Miss C. M. Ridding, London, 1896.
- Harshacharita** = The *Harshacharita* of Bāna. Edited by K P Parab and Dh P Vaze Bombay, Nirṇaya Sāgara Press, 1892 The text references (as before) will serve also for the translation of Cowell and Thomas, London, 1897.
- Parab, Subh** = *Subhāṣita-ratna-bhāṇḍāgāra*, or *Gems of Sanskrit Poetry* Selected and arranged by K. P. Parab. 2d ed. Bombay, Nirṇaya Sāgara Press, 1886
- Sprüche** = *Indische Sprüche.* Herausgegeben von O Bohtlingk 2d ed St Petersburg, 1870-73
- Roxburgh** = *Flora Indica*, or *Descriptions of Indian Plants.* By William Roxburgh. Calcutta, 1874. Reprinted from Carey's ed. of 1832
- Rājānighaṭṭa** = *Rājānighaṭṭa-sahito Dhanvantariya-nighaṇṭuh* Poona, 1896. *Ānanda-śrama* Series, no 33
- SR** = *Samgita-ratnākara*. Same Series, no 36
- Griffiths** = *The Paintings in the Buddhist Cave-Temples of Ajanta, Khaudesh, India.* By John Griffiths 2 vols, folio London, 1896-97 The references to this work were added by me in the proofs. Hence their extreme brevity It is to be hoped that some one with a good knowledge of the artificial poetry may make a careful study of these pictures

## 2. *Rājacekhara's Life.*

**Earlier Opinions as to Rājacekhara's Date.**—The name of Rājacekhara has been known to Indian scholars ever since the beginning of our century. Extracts from two of his works were published by the late H H. Wilson. That critic also tried to fix as his date the end of the eleventh or the beginning of the twelfth century A.D

Aufrecht, in his treatise on the *Çārṅgadharapaddhati*, collected the different verses ascribed in that anthology to the name of Rājacekhara



and expressed himself (p. 77) to the effect that, in his opinion, the poet was the immediate predecessor of Jayadeva

Anundoram Borooah is of opinion that the tradition according to which Rājaṣekhara is said to have been a contemporary of Ṣaṅkara should be trusted, and that, accordingly, "we can safely fix the seventh century as his probable date."

I pass by the opinion of F. Max Muller that Rājaṣekhara lived in the fourteenth century, as being founded on a confusion of our poet with a younger Rājaṣekhara who wrote the Prabandhakoṣa, about 1347 A.D. (see p. 196).

The different allusions made by the poet himself in his works were discussed by Pischel, who came to the conclusion that Rājaṣekhara must have lived at the end of the tenth or the beginning of the eleventh century.

Peterson and Durgāprasāda assure us that Rājaṣekhara's real date is the middle of the eighth century; which, according to them, is shown by the fact that Kṣīrasvāmin, who was the teacher of Jayasinha of Kashmir (A.D. 750), quotes a verse from the Viddhaṣālabhaṇjikā, and that the king Mahendrapāla, to whom Rājaṣekhara himself refers as being a pupil of his own, was reigning in 761 A.D.

Vaman Shivram Apte, in discussing these various views, comes to the conclusion that Rājaṣekhara lived between the end of the seventh and the middle of the tenth century, most probably about the end of the eighth, because he quotes Bhavabhūti and is himself quoted in the Daṣarūpa.

Durgāprasāda and Paraba place our poet between 884 and 959 A.D.

Rājaṣekhara's Relations to Mahendrapāla, and to the Latter's Son, Mahīpāla. — Rājaṣekhara, in all his four extant plays, declares himself to be the spiritual teacher of a king Mahendrapāla or Nirbhayarāja. Cp. Viddh. i. 6 (ed. Árte), Raghukulatilako Mahendrapālah sakalakālāni-layah sa yasya ṣiṣyaḥ; Karp. i. 5, Mahindavālassa ko a gurū; i. 9, Ṣib-bharaṣassa taha uvajjhāo; Bālar. i. 5, Nirbhayaguruh; Bālabh. i. 11, devo yasya Mahendrapālanpatih ṣiṣyo Raghurāmanih.

Aufrecht had declared Mahendrapāla and Nirbhaya to be one and the same person, and their identity was proved by Pischel, p. 1221. Nirbhaya, accordingly, is a *biruda* or *ὄνομα πανηγυρικόν* of Mahendrapāla. The mss. of the Karpūramañjarī are in favor of the form Ṣibbhara (only the Jaina mss. read Ṣibbhaya), and Nirbhaya may be a false Sanskrit translation of this name.

Mahendrapāla's son was Mahīpāla, the paramount sovereign of

Āryāvarta, i.e., according to Bālar. vi 52<sup>1</sup> (p. 170 6. ed. Goṁḍa), the country to the north of the Narmadā Cp. Bālabh. i. 7<sup>1</sup> (p. 2 16, ed. Cappeller), tena (Mahīpāladevena) ca Raghuvamṣamuktāmanin Āryāvarta-mahārājādhirājena grīrīrbhayanarendranandanenanārādhitāḥ sabhāsadh. Cp. C. Mabel Duff's Chronology of India, p. 296 and 82 ff.

Rājāṣekhara lived about 900 A.D. — Now Fleet has shown that this Mahīpāla must be identified with the king Mahīpāla of the Asmī inscription, dated Vikrama samvat 974 = A.D. 917, and has thus proved that Rājāṣekhara lived at the beginning of the tenth century A.D. As pointed out by Fischel and Fleet, the Bālabhārata was performed in Mahodaya, and Mahodaya is another name of Kānyakubja (Bālar. x 87<sup>1</sup>, 89<sup>1</sup> = p. 306. 6, 15), with which town Mahendrapāla and Mahīpāla are connected in the Siyadoni inscription. See Kielhorn, p. 170 f. For Mahendrapāla we have the dates 908-4 and 907-8. Fleet was not aware of the fact that Mahendrapāla and Nīrbhaya are one and the same, and thought that Mahendrapāla must be another son or a grandson of Nīrbhayanarendra, whose real name, according to him, was Mahīsapāla. But this form of the word is rather suspicious, and the published photograph of the Asmī inscription is in favor of Mahindrapāla, as pointed out by Kielhorn, p. 171<sup>16</sup>. As for this form, see Buhler, Epigraphia Indica, i. 244.

Kielhorn's summing up of the names of the four sovereigns of Mahodaya or Kānyakubja or Kanauj, as presented to us by the Siyadoni inscription, together with their known dates, may here be repeated for the reader's convenience from Epigraphia Indica, i. 171 :

1. Bhoja, A.D. 862, 876, and 882
2. Mahendrapāla or Nīrbhayanarendra or Mahīsapāla, A.D. 903 and 907; pupil of the poet Rājāṣekhara.
3. His son Kṣatpāla or Mahīpāla or Herambapāla, A.D. 917; patron of Rājāṣekhara.
4. His son Devapāla, A.D. 948.

Fleet, Indian Antiquary, xv. 105 ff., has edited an inscription from Dighwa-Dubaul, of the Mahārāja Mahendrapāla of Mahodaya, dated Harṣa samvat 155 = A.D. 761-2. As shown by Fleet, xvi. 175 ff., this feudatory Mahārāja must be quite a different person from the pupil of Rājāṣekhara, but may possibly have been one of his ancestors. Peterson and Durgprasāda confounded both, and thus arrived at the false date mentioned above.

The historical facts being thus finally established, it is no longer necessary to comment upon other suggestions or conjectures respecting the

poet's date. Nor can any authority be attributed to the traditional account that Rājaṣekhara was a contemporary of Ṣaṃkarācārya. This opinion is founded on the Ṣaṃkaradigvijaya, a work which is, in every respect, very untrustworthy. The same must be said about the South Indian tradition according to which Rājaṣekhara was king of Malabar, his real name being Kulāṣekhara Perumāl. This king, according to the Keralotpatti or Keralaviṣeṣamāhātmya lived in 322 A.D. (!) See Apte, p. 13, note.

**Rājaṣekhara's Personal History.** A Yāyāvara Brahman, of the Cāra Sect. — Rājaṣekhara gives more details about himself and his family than most Indian authors. According to Bālar. i. 6<sup>1</sup>. 19<sup>d</sup>: Viddh. i. 5<sup>1</sup>, he belonged to a Yāyāvara family. Hall, p. 14, note, translates yāyāvara with 'maintainer of a sacrificial hearth'; and Nārāyaṇa Dīkṣita, in his commentary on Viddh. i. 5<sup>1</sup>, quotes Devala to show that yāyāvara means a kind of grhastha: dvividho grhastho yāyāvarah ṣālīnaḥ ca, 'there are two kinds of grhastha, the yāyāvara and the ṣālīna.' But probably yāyāvara is the name of the family. The Yāyāvaras were brahmins. Apte, p. 18, justly remarks that Rājaṣekhara must also be presumed to have been a brahman because he is said to be an incarnation of Bhavabhūti and because it is not becoming for a kṣatriya to be a guru or upādhyāya. On the other hand, Rājaṣekhara's wife, Avantisundarī, is called, at Karp. i. 11<sup>1</sup>, "The crest-garland of the Chauhan family," and was accordingly a Rajput princess [Conjectures about her name in Pischel's *Prākṛit-grammatik*, p. 39-40]

Rājaṣekhara seems to have been a Cāiva. This, as pointed out by Apte, p. 19, is rendered probable by the introductory stanzas to his works. Thus two of the four introductory stanzas in the Karpūramañjarī are in praise of Cīva and Pārvatī, as are also Viddh. i. 3 and Bālabh. i. 1, 2; whereas in the Bālarāmāyaṇa, the abstract deity "vāṇīśm gumpha" is extolled. But he cannot have been a bigot: for in the third śeṣāśa of the Yaṣastilakacampū we are told that he, like many other poets, when occasion arose, did honor to the religion of the Jains. See Peterson. A second report, 1884, p. 45 f.

**Rājaṣekhara's Place of Origin the Western Deccan.** — Rājaṣekhara's family seems to originate from Mahārāṣṭra, that is (cp. Bālar. x. 73<sup>a</sup>, p. 302. 18 ff.) from Vīdarbhā and Kuntalā. His great-grandfather, Akālājālada, is called, in the Bālar. i. 13<sup>1</sup>, p. 9. 1. Mahārāṣṭracūdāmaṇi. 'a crest-jewel of Mahārāṣṭra.' Nārāyaṇa Dīkṣita, in the introduction to his commentary on the Viddhāṣālābhāñjikā, tells us that Rājaṣekhara in the Bālarāmāyaṇa declares himself to be from Mahārāṣṭra, and that he made use of the language of that country to a great extent. And in the

colophon to the Benares edition of the *Karpūramañjarī*, the poet is styled *Mahārāṣṭracūḍāmanī* 'a crest-jewel of *Mahārāṣṭra*' On the other hand, in the *Sūktimuktāvalī*, *Rājaṣekhara's* ancestor, *Surānanda*, is called *Cedi-mandalamandanam*, 'an ornament of the country of the Cedis.'

Apte has pointed out that our poet is especially acquainted with Southern customs and places and often alludes to Southern rivers, such as *Kāverī*, *Tāmrāparṇī*, *Narmadā*, etc. He knows "the black cheeks, the pure smile, and the teeth rubbed white with the rind of betel, of the *Dravida* women, the curling ringlets of *Karnatic* maidens, the pleasure-seeking propensities of *Lāṭa*," etc. See Apte, p. 20 f. In the *Ācūtyavi-cāracarcā*, v. 27, a stanza by *Rājaṣekhara* is quoted which does not occur in any of his known works:

karnāṭidāṣanūkitah ṣṭamahārāṣṭrikatāksūhatah  
prāudhāndhrīstanapīditah prāyamihrūbhāṅgavītrīṣitah |  
lātibāhuvivestitaḥ ca malayāṣṭrītarjanītarjitah  
so 'yam sampratī Rājaṣekharakavī Vārāṇasīm vāśchati |

'Marked by the teeth of the *Karnāṭa* maidens, hurt by the sharp glances of the *Mahārāṣṭra* women, pressed by the voluptuous breasts of the *Āndhrīs*, frightened by the frown of his beloved friend, embraced by the arms of the *Lāṭa* maidens, menaced by the fore-finger of the women from *Malaya*, the poet *Rājaṣekhara* nowadays is longing for *Benares*.' As the stanza is given by *Kṣemendra*, the *Rājaṣekhara* here mentioned is presumably no other than our poet. The countries that are named range from *Cambay* to *Comorin*, and justify little more than the conjecture that *Rājaṣekhara* was from the *Western Deccan*. And as we find him in the position of court-poet at *Kanauj*, far to the north, we must suppose that he, like *Bilhana*, left his native country to seek wealth and fame at foreign courts.

**Rājaṣekhara at the Court of Kanauj.** — *Rājaṣekhara* seems to have been very proud of his position as the guru of king *Mahendrapāla*, and he mentions this fact in all his plays. In the *Sūktimuktāvalī* we find a stanza by a pupil (*antevāsin*) of *Rājaṣekhara*, beginning *āgaskārṇi kaitābhapramathane*. It would of course be impossible to tell whether this *antevāsin* was the king *Mahendrapāla*.

The poet's connection with the court of *Kanauj* seems to have continued on into the reign of *Mahendrapāla's* son and successor, *Mahipāla*; for it was at the request of the latter that the *Bālābhārata* was represented. But we do not know how long *Rājaṣekhara* remained at *Mahipāla's* court.

**Rājaṣekhara at the Court of Cedi.** — *Rājaṣekhara* seems also to have had some connection with the *Cedi* princes. His name occurs in verse

86 of the Bilhari inscription of the rulers of Cedi, published by Kjelhorn in the *Epigraphia Indica*, i. 251 ff. The verse runs:

suṣṭabandhaghatanā viśrutakavirājaṣekharasutya |  
astām iyaṃ śkalpam kṛtiḥ ca kṛtiḥ ca pūrvvā ca |

'May this composition, the several parts of which are well-joined, and which would deserve praise even from the wonder-struck poet Rājaṣekhara, last to the end of the world, as well as the preceding eulogy.' (Kjelhorn.) The reference to our poet in a Cedi inscription gains somewhat in its significance from a stanza in the *Sūktamuktāvali*, which is attributed to the name of Rājaṣekhara, and which may perhaps be of interest in this connection:

naḍinām Mekalasutā nṛpānām Ranavigrāhaḥ |  
kavīnām ca Surānandaḥ Cediṃaṇḍalamandanam |

'The Narmadā among rivers, Ranavigrāha among kings, and Surānanda among poets adorn the country of the Cedis.' This verse seems to be written in praise of Ranavigrāha, and if that be the case, it cannot belong to the younger Rājaṣekhara. As shown by Fleet,<sup>1</sup> Ranavigrāha is a *virūda* of the Cedi prince Ṣamkaragana, who lived about the middle of the tenth century. We may therefore, perhaps, conclude that Rājaṣekhara at some time of his life had connection with the Cedi court.

**Rājaṣekhara's Ancestry.**—Some details about Rājaṣekhara's ancestry are given in his works. His father was a high minister, mahāmantrin (Bālar. i. 72; Bālabh. i. 8<sup>18</sup>), Durduka (Bālar. i. 18<sup>1</sup>), or Duhka (Viddh. i. 5<sup>2</sup>); and his mother's name was Ṣilavati (Bālar. i. 18<sup>1</sup>). Poetical skill appears to have been traditional in the family. In a well-known stanza, Bālar. i. 18, we read:

sa mūrtiḥ yatrāsīd guṇagana ivakāḷajaladāḥ  
Surānandaḥ so 'pi ṣṛavanapūṣṭeyena vacasā |  
na cānye ganyante Tarala-Kavirāja-prabhr̥tayo  
mahābhāgas tasmīn ayaṃ ajāni yiyāvarakule |

'This illustrious man (Rājaṣekhara) was born in the Yāyāvara family; to which belonged Akāḷajalada, like a host of virtues incarnate; and Surānanda, whose words are worthy of being drunk in by the ears; not to speak of others, such as Tarala and Kavirāja.' See Aufrecht, p. 77 Pischel, p. 1223, gives a slightly different translation, and remarks that the verse does not prove that Tarala and Kavirāja belonged to Rājaṣekhara's family.

<sup>1</sup> The dynasties of the Kanarese districts of the Bombay Presidency from the earliest historical times to the Mussalman conquest of

A. D. 1318 Gazetteer of the Bombay Presidency. Vol. I., Part II., Bombay 1896, p. 414

But in a stanza, given by Peterson in his Second Report, p. 59, and probably written by the younger Rājaṣekhara, it is expressly stated that Tarala was a yāyāvara.

Akālajalada was the great-grandfather of Rājaṣekhara : see Bālar. i. 13<sup>1</sup>; Viddh. i. 5<sup>2</sup>; Aufrecht, p. 4. Stanza 777 of Čāṇīgadharma's Paddhati is attributed to Akālajalada; and as his name is ingeniously woven into the stanza, with a double or hidden meaning (see Aufrecht, p. 4), we can hardly doubt the correctness of the attribution. The Subhāṣitāvali contains the same stanza, as no. 843; and here it is attributed to a "Southerner," dākṣiṇātya.<sup>1</sup> But whether this Southern poet, Akālajalada, the author of the stanza, is identical with the ancestor of Rājaṣekhara is not yet proved. According to a stanza ascribed to Rājaṣekhara in the Sūktimuktāvali, the dramatist Kādambarīrāma plagiarized from Akālajalada and thereby achieved fame as an excellent writer. See Peterson's introduction to the Subhāṣitāvali, p. 102.

Surānanda must also have been a poet, as may be inferred from the epithets given to him by Rājaṣekhara, in the Ranavīgraha stanza (above, p. 182), and as is directly stated in the stanza just quoted (p. 182).

Tarala's name occurs in a stanza which, in the Sūktimuktāvali and the Harihārāvali, is given under Rājaṣekhara's name :

Yāyāvarakulaṣṇener hārayasteṣ ca mandanam |  
suvarṇabandharuciras Taralas taralo yathā |

'As the central gem, brilliant with golden setting, adorns the necklace, thus Tarala, illustrious on account of his Suvarṇabandha, adorns the Yāyāvara family.' Suvarṇabandha, with its double meaning, seems to contain an allusion to some work of Tarala.

As for Kavirāja, this must mean a different person from the author of the Rāghavapāṇḍaviya, if indeed the word is here used as a proper name. It is, of course, often merely a honorific title, and is applied to various poets. Thus Rājaṣekhara himself, according to Karp. i. 9<sup>2</sup>, was successively called bālakavi and kavirāja; and, at Viddh. i. 5<sup>2</sup>, he calls himself Kavirājaṣekhara — op. Bilhārī inscription, p. 182. See Fischel, Die Hofdichter, p. 87.

<sup>1</sup>The Padyāvali contains a stanza (or more) ascribed to a poet "of the Deccan" see Fischel, Die Hofdichter des Lakṣmana-sena, Göttingen, 1893, p. 10.

### 3. Rājaṣekhara's Extant Writings

Four plays are extant which are ascribed to Rājaṣekhara. Their names are as follows :

1. Karpūra-mañjarī.
2. Viddha-ṣālabhāñjikā, or 'The Statue'
3. Bāla-rāmāyaṇa.
4. Bāla-bhārata or Prucanda-pāṇḍava.

Karpūra-mañjarī [= Camphor-cluster]. — This is, in my opinion, the oldest of our poet's plays; see below. It is called a *Ṣaṭṭaka*. This word is said, at i. 6, to mean a kind of *Nāṭikā* where the *praveṣakas* and *vīṣkambhakas* are wanting. The *Sāhityadarpaṇa* (no. 542) adds that it is written entirely in *Prākṛit*; that the "marvellous flavor" (*adbhuta rasa*) prevails in it; that its acts are named *javanikā*; and that it, in other particulars, is like the *Nāṭikā*; further (no. 429), that the title of a *Ṣaṭṭaka*, as well as that of a *Nāṭikā*, is to be taken from the name of the heroine. And the *Karpūramañjarī* and the *Ratnāvalī* are cited as titles exemplifying the rule.

The *Karpūramañjarī* contains four acts called *javanikāntara*. It tells us how the king Candapāla marries *Karpūramañjarī*, the daughter of the *Kuntala* king, and thus becomes a paramount sovereign. The jealousy of the queen, and the machinations that bring the king and the heroine together, form the plot of the play. The *adbhuta rasa* is represented by the sorcerer *Bhāiravānanda* and his tricks. See Apte, p. 22 f.; Lévi, p. 249 f.

That the *Karpūramañjarī* is the oldest of Rājaṣekhara's known plays I am inclined to infer from the circumstance that it was not, like the other plays, acted at the request of the king, but by the wish of the poet's wife *Avantisundarī*.

The *Karpūramañjarī* was edited for the first time by *Vāmanācārya* in *The Pandit*, 1866-72. Then follows the edition by *Durgāprasāda* and *Paraba*, 1887.

I have seen two paraphrases of the *Karpūramañjarī* in modern vernaculars. The first is a *Hindī* translation by the well-known poet *Hariścandra* (cp. *Grierson*, *The modern vernacular literature of Hindustan*, Calcutta, 1889, no. 581), and was printed in the year 1888. The other is a *Marāṭhī* translation. Bombay. 1890. See the chronological list under 1888 and 1890.

Of the existing commentaries, the best known is that of *Vāsudeva*,

which Durgāprasāda and Parabha have subjoined in their edition. It is hardly more than a Sanskrit paraphrase, and is of relatively small value. Much better is the South Indian commentary of Kṛṇasūnu Pīṭāmbaṇa's *Jalpatiratnamāñjarī* is also of some use. The commentary of Dharmadāsa is known to me by name only. It is quoted by Durgāprasāda and Parabha in their edition of the play. For further information, see the critical account of the mss., p. xxiii ff.

**Viddha-çālabhañjikā.** — The next production of our poet seems to have been the *Viddha-çālabhañjikā* or *The Statue*. This is a *Nāṭkā* in four acts, and the author seems, in several points, to have imitated the *Ratnāvalī*. In one passage (iv. 1<sup>st</sup> = p. 118. 12 ff. in the edition of *Ārte*) the plays of *Çriharsa* are perhaps directly alluded to. The plot is quite similar to that of the *Karpūramāñjarī*. The King Candravarmaṇ of *Lāṭa* has no son. He therefore tries to pass off as a boy his only daughter *Mrgāñkāvālī*, and sends her under the name of *Mrgāñkavarman* to the Queen of King *Vidyādharamalla*.

In the first act, *Vidyādharamalla* tells the *Vidyāsaka* that he has, in a dream, seen a beautiful girl; but that, as he tried to catch her, she escaped, leaving her necklace. This was, as we learn in the third act, no dream, but an actual fact brought about by the contrivings of the King's minister, who knew who the disguised "boy" in the Queen's apartment was. An attendant persuades "the boy" to enter the King's sleeping-room, telling her that she would there meet the god of love. A seer had already foretold that whoever should take *Mrgāñkāvālī* to wife would become a universal emperor. And on this account the minister desired to bring it about that his royal master and *Mrgāñkāvālī* should fall in love with each other. Afterwards, the King sees in the garden some maidens amusing themselves at swinging, and among them recognizes the face he saw in his dream. He is now thoroughly enamored. In a pleasure house he beholds a picture and a statue of *Mrgāñkāvālī*, and puts the necklace on the statue. At last he gets a glance of the girl herself, but she immediately disappears.

In the second act, after some irrelevant incidents, the King again beholds his beloved, and learns that she is, in her turn, enamored of him.

In the third act, after a long dialogue, and a trick played by the *Vidyāsaka* upon the Queen's confidante *Mekhalā*, we find the King and the Heroine together in the garden. But their meeting is brought to a sudden end by the announcement of the approach of the Queen.

In the fourth act, the *Vidyāsaka* and his wife appear on the stage, the latter, asleep. In her sleep, she discloses the fact that the Queen is



intending to make the King marry Mrgāṅkavarmān in the disguise of a woman, in order to get her revenge for the trick played upon Mekhalā. Further on, the wedding takes place; and now a messenger comes from Candravarman to announce that his master has got a son, and that the supposed Mrgāṅkavarmān is in fact the daughter of Candravarman.

A good résumé of the play is given by Wilson, ii. 354-60. See also Apte, p. 24; Lévi, p. 245. Apte passes judgment on the literary merit of the play at p. 28.<sup>1</sup>

The play was represented at the request of gṛīyavarājadeva (i. 5'), that is, according to Wilson, the heir-apparent, probably at his installation in the joint administration of the government. The heir-apparent must be Mahipāla. But, as shown above (p. 181), there is some evidence that Rājasekhara was connected with the Cedi princes. It is therefore possible that Yuvarājadeva may be one of the Cedi princes, either Keyūvarsa Yuvarājadeva I., who reigned about the middle of the tenth century, or Yuvarājadeva II., who was a contemporary of king Vākpati of Mālava. See Kielhorn, *Epigraphia Indica*, ii. 304; and cp. C. Mabel Duff, *Chronology of India*, p. 293.

The *Viddhaśālabhaṭṭīkā* was edited by Vāmanācārya (1866-71), Jivānanda Vidyāsāgara (1878 and 1883), and Bhāskar Rāmoḥandra Ārte (1886). Ārte has subjoined the commentary of Nāṭyaṇa Dīkṣita, the son of Raṅganātha Dīkṣita and a pupil of Dāmodara. Nārāyaṇa was a native of Mahārāṣṭra; according to Aufrecht, he lived in the eighteenth century.

**Bāla-rāmāyaṇa.**—This is a Nāṭaka in ten acts. Of all Indian dramas it is probably the greatest in bulk. The prologue alone, as Apte observes, is as long as an act, and each act has the bulk of a Nāṭikā like the *Ratnāvalī*. The number of stanzas is 741. It is hard to see how so lengthy a play could well have been brought out upon the stage. And the author himself seems to have felt this difficulty; for he says (at i. 12): "If some wise critic should find it to be a fault of this Bālarāmāyaṇa that it is too long, that acute critic should be asked whether or not some virtue is to be found in the *diction*. And if this be the case, well then, let him *read* and enjoy my six compositions." It is here of no importance whether the prologue is a later addition to the play, as is made probable by Fischel, p. 1227. On the other hand, we may conclude from the words of i. 1<sup>2</sup> that the play was really represented at the request of the king Mahendrapāla.

<sup>1</sup> [Without unfairness to Rājasekhara, non-Sanskritists can hardly accept Apte's strictures until some one has made a sympathetic translation and interpretation of the

piece. Such a treatment is in prospect from the pen of Mr. Montgomery Schuyler, Jr., a pupil of my friend, Professor Jackson of Columbia University.—C R L]

The *Bālarāmāyana* relates the whole history of Rāma from Sītā's svayamvara to the slaying of Rāvana and the return to Ayodhyā after Sītā had passed through the ordeal of fire. Rāvana is from the very beginning represented as the jealous rival of Rāma and as taking a part in the svayamvara; and his love and longing play a much more prominent rôle than his ferocity and cruelty. The banishment of Rāma is, in the *Bālarāmāyana*, brought about by *Qūrpanakhā* and other demons under the disguise of Daśaratha and Kākeyī.

A full analysis of the play is hardly called for. It would involve a repetition of well-known incidents. The reader may consult Lévi, p. 272 ff.; Apte, p. 31 ff.; and Baumgartner, *Das Rāmāyana und die Rāmā-literatur der Inder*, Freiburg im Breisgau, 1894, p. 126.

As for his sources, the poet seems to give some hints concerning them in the stanza at *Bālar.* 1 16 and *Bālabb.* 1 12, which is ascribed to *Dārvajāna*:

babhūva Vālmikibhavaḥ purā kavas  
tataḥ prapade bhuvī Bhartṛmenthaṁ |  
sītataḥ punar yo Bhavabhūtrekhaya  
sa-vartate saniprātā Rājasekharaḥ |

'He who in former days was the poet sprung from the ant-hill (*Vālmiki*) and subsequently assumed on earth the form of *Bhartṛmentha* and who again appeared in the person of *Bhavabhūti*, the same is now *Rājasekhara*.'

That our poet is largely indebted to the works of *Vālmiki* and *Bhavabhūti* is clearly shown by Apte. For the most part he drew upon the *Rāmāyana* of *Vālmiki*; and where he deviated, "he clearly imitated *Bhavabhūti*; and there are unmistakable signs that he had the *Mahāvīra-charita* before him at the time of writing this play [cp e.g. *Bālar.* x 65 and *Mahāv.* 1 55]. . . In the sixth act, he follows *Bhavabhūti* in exculpating Daśaratha's wife . . . The scene of Lanka and Alaka is a clear imitation of *Bhavabhūti* etc." See Apte, p. 37, 38. Lévi (p. 292 f.) speaks of *Rājasekhara's* relation to *Bhavabhūti*, and shows (Appendice, p. 37) that the former occasionally imitated *Kālidāsa*.

*Bhartṛmentha* is less known. Cp. Peterson and Durgāprasāda, Introduction, p. 92, Buhler, Detailed report of a tour in search of Sanskrit mss., Bombay, 1877, p. 42; Aufrecht, ZDMG. 36 368, Lévi, p. 183. *Bhartṛmentha* seems also to be called *Hastipaka*, which word is equivalent to *Menṭha*. His *kāvya*, *Hayagrīvavadha*, is known from the *Rājatarāṅgini* and from quotations. Now I think that Lévi was right in inferring from the verse before us that *Bhartṛmentha* has, in some way or other, treated the history of Rāma. But I cannot deem Lévi's supposition (Appendice, p. 47), that the work in which *Bhartṛmentha* did so may

be the Bhaṭṭikāvya, to be a probable one. The same opinion that Lévi held, had been previously expressed by Borooah, p. 20.

Burnell's opinion of the Bālarāmāyana is that "it has nothing remarkable about it but its prosy length." See Classified Index, p. 169. But it must be admitted that there are several passages of great lyrical beauty in it, and that the poet's mastery of the several languages is better shown in the Bālarāmāyana than in any other of his plays.

The Bālarāmāyana was edited by Govinda Deva, Benares, 1863, and by Jivānanda, Calcutta, 1881. No complete commentary is known to exist.

Bāla-bhārata. — Rājasekhara's last work is the Bāla-bhārata, or, as it is sometimes called, the Pracanda-pāṇḍava. Both names are used in the play itself: see i. 8<sup>b</sup> and '. It is a Nāṭaka (see text, i. 8); and as such, it ought to contain at least five acts. In fact, however, it has only two. It seems accordingly to be incomplete, and was very likely "projected on the same plan as the Bāla-rāmāyana" (Apte, p. 39).

As the poet himself tells us, the Bāla-bhārata is founded on the Mahā-bhārata. See i. 4, where Rājasekhara implores Vyāsa to grant him the help of his muse. The play has three stanzas taken directly from the Mahā-bhārata. These are: i. 18 = MBh. i. 82. 58 (= 2333); ii. 5 = MBh. i. 1. 111 (= 109) or v. 29. 53 (= 861); and ii. 6 = i. 1. 110 (= 108) or v. 29. 52 (= 860).

In the first act, the svayamvara of Drāupadī is described. In the second act we learn how Yudhiṣṭhira lost everything in gambling, how Duḥśāsana dragged Drāupadī by the hair of the head; and how at last the Pāṇḍavas depart to the forest.

For an account of the contents, see Apte, p. 40-41. See also Wilson, ii. 361. "The story is not very interestingly told; . . . but the verses are smooth and flowing," says Apte.

The play was represented at Mahodaya (Kanauj) before Mahipāla, then paramount sovereign over Āryāvarta, and it appears to have been the last work of our poet.

The Bāla-bhārata was edited by Cappeller, Strassburg, 1885. See A. Weber's notice of the edition in Indische Studien, xvii. 481-3. It was also edited by Durgāprasād and Parab, Bombay, 1887, in the Kāvya-mālā. In this latter edition, after stanza i. 32, only the chāyā of the Prākṛit passages is given.

#### 4. Lost Works and the Anthologies.

A Tradition of More than Four Works. — Rājasekhara speaks of "our six works" at Bālar. i. 12, as we saw, p. 186. Four of these have been dis-

cussed. Of the other two we have at present no knowledge. If we may trust the statement made at Karp i. 9, that the poet had already achieved eminence when he wrote the Karpūramañjarī, it may be that these other two works preceded the Karpūramañjarī and were his earliest productions. And it is of course possible that they are still extant under some other author-name (such, for instance, as Candra-cūda), equivalent in meaning to "Rājaçekhara," but quite unlike it in form.

**Fragments in the Anthologies.** — The Anthologies give a considerable number of stanzas which they ascribe to Rājaçekhara. It may be that some of these are taken from "these other two works." And it is worth while to assemble them here, either as a help for future students in the identification of the two works, if they are still extant; or else as fragments, if they are lost.

My collections are made from two anthologies: the Paddhati of Ārṇigadhara, and the Subhāntāvalī of Vallabhadeva. It is convenient to have their dates given here. Ārṇigadhara's work was written about 1863 A. D. (Grierson, *Modern Vernacular Literature of Hindustan*, p. 6). Vallabhadeva flourished probably between 1400 and 1450 A. D. (Buhler, *Kunstpoesie*, p. 71). I give first the twenty-five pratikas of the twenty-four stanzas which I have identified as parts of Rājaçekhara's four known plays; and then those of the ten stanzas which I have not been able to trace in Rājaçekhara's writings.

The few stanzas from Vallabhadeva's collection are marked "Val."; the rest are from Ārṇigadhara's. In order to avoid "overrunning" of lines, I abbreviate Viddh. by V.; Bāla-r. by R.; Bāla-bh. by Bh., and Karp. by K.

**Anthology-stanzas (24) identified in Rājaçekhara's Writings.** — We will first examine the stanzas given by the Anthologies with or without explicit statement of authorship, and traceable to the writings of our poet.

The following eleven are ascribed by the Anthologist to Rājaçekhara, either expressly by name, or else by reference to one of his plays, and are found in his writings:

- 8659 taramgaya dr̥ṣo. = V. iii. 27; R. iii. 25, Bh. i. 81.
- 8750. nirvyāḍā dayite = R. iv. 44
- 8757. abhyutthānam upāgate = R. iv. 48
- 8887. dhatte pañkapūṇitale = V. i. 48.
- 8928. vaktraçr̥jita- = V. ii. 11.
- 8986. vahneh çaktir. = R. v. 35.

- Val. 322 udanvacchinnā = R. i. 8. See Bhartṛhari, and below, p. 190.  
 Val. 1411. dāhomabhah = V. n. 21. Cp. K. ii. 29.  
 Val. 2228. bhundānah sundarīṇām. = V. i. 12. See below.  
 Val. 2281 = Val. 3446. lokottaram caritam. = R. ii. 51.  
 Val. 2282. = prthvī sthūrā bhava. = R. i. 48.

The following eleven, accredited by the anthologist, Ārṇagadhara, to "Somebody" (*Kasyapī*, or the like), that is, given as anonymous verses, are found in Rājasekhara's writings :

1099. yasya vajramaner bhede. = R. ii. 66.  
 3077 kulagurur abalānām "kasyāpī" = V. i. 1.  
 3282. padbhīyām muktās = Bh. i. 28  
 3378. tad vaktram yadī. = V. i. 14, R. ii. 17.  
 3516. upaprākāśāgram = V. i. 31.  
 3591. sārāndhrikamkrsta- = V. ii. 28.  
 3719. vrajaty aparavāridhm. = V. iv. 1.  
 [3722. (= Val. 2228, above) bhundāno mānvinām. = V. i. 12.]  
 3816. ye dolākeḥkārāḥ = V. i. 27, cp. R. x. 55.  
 3912. celāñcalena. = V. ii. 9.  
 3929. amandamanī-. = V. ii. 6.

The stanza *dr̥ṣṭā dagdham* is given as an anonymous one by Vallabhadeva, no. 1809; while Ārṇagadhara (no. 3078) ascribes it to Kṣemendra (about 1087 A.D.'). As a matter of fact, it is found more than a century earlier, at Viḍḍh. i. 2. (See also Spruche.)

Three of Rājasekhara's stanzas occur in one recension or another of the Ātakas of Bhartṛhari (about 650 A.D.?). Did our dramatist take them from his predecessor? or were they taken from Rājasekhara by some later redactor of the Ātakas and added thereto (as was the case with Kālidāsa's *anāghrātām puspam*)? Apte discusses the question at p. 52 and deems the latter alternative the more likely. Vallabhadeva ascribes the first to Rājasekhara, see above. For detailed references, see Spruche, where all three are given. The stanzas are :-

- Bālar. i. 8, udanvacchinnā bhūh (see above);  
 Bālar. iii. 17, sthitiḥ punye 'ranye;  
 Bālar. vii. 40, vahaṭi bhuvannagrenim.

Anthology-Stanzas (10), "of Rājasekhara," not yet traced. — There remain a few stanzas which the anthologies ascribe to Rājasekhara, but which have not yet been traced by me to any of his known works. They are:

85. taṁ vande padmasadmānam.  
 251. nūnam dugdhābhi-. (See Indische Spruche, 3806.)

3423. āhāre viratīh (Spruche, 1079.) = Val. 3485, as anonymous.  
 3926. cañcalolālāñcalām  
 Val. 2563 indor laksma.  
 Val. 3046. dātūr vāridharasya.  
 174. trayo 'gnayas trayo vedāḥ.  
 188 Bhāso Rāmila-Somulāu.  
 189. aho prabhāvo vāgdevyāh.  
 190. Sarasvatipavitrānām.

The first of these ten looks like the introductory stanza of some lost work. The Rājaṣekhara to whom the last four are ascribed is, I opine, the younger Rājaṣekhara, of later date than our dramatist (see p. 196).

### 5 Rājaṣekhara and the Prākṛit Literature.

The Literary Prākṛits and the Real Vernaculars. — Rājaṣekhara's writings would probably be of less importance to us if we were better informed about the history of Prākṛit literature. But on this subject our knowledge is exceedingly limited. The word Prākṛit itself has different meanings. Thus in modern Indian books, we find it used in the sense of vernacular, but its general use is to designate the literary dialects described by the Prākṛit grammarians. These dialects were not real vernaculars, and are clearly distinguished from them by native writers, the literary dialects being called Prākṛits, while the spoken vernaculars are called Apabhraṅgas or Deçibhāsās.

The Prākṛits are, of course, developed from Apabhraṅgas, and the first beginnings of Prākṛit literature must therefore be traced back to the old literature in the vernaculars; but this task still lies beyond the reach of our abilities. From a comparative analysis of the ancient literary remains of India, it must be concluded that, from the earliest times, there were many stanzas current among the people, relating old legends and traditional tales, and that many of those stanzas were current in the old vernaculars. Most of them are probably incorporated in the great Indian epics, and our principal knowledge of them must be derived from those sources. Such stanzas are alluded to and quoted as early as in the time of the Brāhmanas; and several Vedic hymns must be reckoned to that branch of literature. But this question is connected with the history of Indian literature in general and cannot be discussed here. Our present inquiries must be restricted to the poetical literature in Prākṛit proper, and I must therefore leave out of account the large Pāli literature, which has a history of its own, and also the literature of the Jainas, though this

sect has exerted the preponderating influence upon the development of Prākṛit literature in general. Thus most of the authors who have written on -Prākṛit grammar and lexicography are Jains. And the circumstance that the Jainas chose the Māhārāstri for their literary compositions, contributed greatly to the development of that language for literary uses.

On the other hand, the Jainas cannot be supposed to have written in a language not before used in literature, and modern inquiries point to the conclusion that a large poetical literature existed in Prākṛit, though only a small portion of it has come down to us. The reason for this fact is not very hard to find. The golden age of Prākṛit literature falls in the time before the Sanskrit literature had reached its classical perfection. The great gap in the history of that literature, between the end of the epic period and the epoch which Max Muller called the renaissance of Sanskrit literature, has proved to be partly an illusion, and we now know that Sanskrit literature dates much farther back than was formerly supposed. But its fuller development at the hands of the great mediæval poets of India absorbed all the interest of the educated classes, and to this day the systematic searches for mss. in India have often had Sanskrit literature chiefly in view.

**Early Prākṛit Lyrics.** — The oldest poetry of India is contained in the Vedic hymns and belongs to the religious branch of lyrics. In later times, we find this branch of literature represented by the poems of the different Indian sects, the religious *gāthas*, the *stōtras*, and *stūtas*. A good deal of this literature is written in Prākṛit, but must be treated in connection with the religious history of India, especially that of the Jainas. It is in the secular lyrics that the Indian literature has reached its highest perfection. This literature has not produced many complete works, but is generally contained in numerous detached verses, each giving a little glimpse of Indian life. Most of these verses are erotic, and are generally admired by the critics.

**Hāla's "Seven Centuries."** — Such verses were, in early times, collected into anthologies, often called *gāthas* or *centuries*. The most ancient extant anthology that we know is the *Sattasāi* or the "Seven Centuries" of Hāla. This work is entirely written in Māhārāstri Prākṛit, and we have no knowledge of the existence of any work, of that kind and of equal age, written in Sanskrit. Hāla is another name of Sātavāhana, a name which often occurs in the Andhrabhritya dynasty. Hāla was probably not himself the compiler of the *Sattasāi*, but only the compiler's

patron. The time of his life cannot be fixed with certainty, but he probably belongs to the first centuries of our era, and he must have lived a long time before Bāna, who, in his *Harsacarita*, Introduction, verse 18, praises the *Sattasaī*. In Hāla's anthology, the author's name is quoted after many of the verses, and from this fact we may conclude that Prākṛit lyrics have a history which goes back to a time long before Hāla. Unfortunately we do not know anything but the names of some of these poets. Nor are we much better informed as to the later development of this branch of Prākṛit literature.

**Jayavallabha's Vajjālagga.**—Bhandarkar, Report for 1883-84, p. 17, notices a second anthology, the *Vajjālagga*, composed by the *Ġvetāmbara* Jain, Jayavallabha. I cannot, from the materials at my disposal, fix his time, but the commentary of Ratnadeva is dated in the year 1398, which must, according to Bhandarkar, be of the Vikrama era, and the same scholar has found verses from the *Gaudavaho* in the collection. The name *Vajjālagga* is derived from the systematic arrangement in *vajjās* or chapters, each treating a different subject. There are 48 such chapters, which are enumerated in 5 *gāthās*. The total number of verses is 704; and, judging by the specimen given by Bhandarkar, the *Vajjālagga* must be much like to the *Sattasaī*. For the form of the title, cp. Bhandarkar, l c., p. 324, comm. on stanza 4; and HD. 7. 17. The language is the *Māhārāṣṭrī*.

I am not aware of the existence of other poetical anthologies in Prākṛit.

**Ānandavardhana's Viṣamabānalīlā.**—Ānandavardhana, who, according to the *Rājatarāṅginī*, v. 84, obtained fame under the king Avanti-varman of Kashmir (855-84), wrote a Prākṛit poem, the *Viṣamabānalīlā*. We know this work from quotations in the author's rhetorical work, the *Dhvanyāloka*. These quotations seem to show that the *Viṣamabānalīlā* was also an anthology, probably written for the use of poets (*kavivṛt-pattaye*, *Dhvanyāloka*, iv 7).

Ānandavardhana quotes verses in *Apabhraṇṣa* and may have composed his anthology also in *Apabhraṇṣa*. The quotations by Hemacandra must be taken from some such work, but we do not know anything more about it, and the *Apabhraṇṣa* literature lies outside of our subject. Nor can I here dwell on works such as the *Rsabhapañcāṅkī* of Dhanapāla (tenth century), because it belongs to the religious literature of the Jains.

**Guṇādhyā's Brhatkathā.**—The lyrical Prākṛit literature is, for the most part, written in *Māhārāṣṭrī*. But the first name which occurs in the poetical Prākṛit literature, is connected with another dialect, the *Pāṇṣācī*.



The poet Guṇādhyā is said to have written his *Brhatkathā* in that language. Guṇādhyā is commonly supposed to have lived in the first centuries of our era. See Buhler, Report, p. 47. The *Brhatkathā* was not an original work of Guṇādhyā, but a compilation of folk-tales then current, such as the *Pañcatantra* and the *Vetālapañcaviṃśati*, which collections are, to this day, widely spread in the modern vernaculars of India. The work itself has not been found, but we know it pretty well from the two translations, one by Ksemendra, the *Brhatkathāmañjarī*, and the other by Somadeva, the *Kathāsaritsāgara*. According to the testimony of those authors and of Dandin, it was written in the *Pāṇḍī* language. This dialect is described by Hemacandra in his *Prākṛit grammar*, iv. 303 ff., and it is probable that Hemacandra made actual use of a copy of the *Brhatkathā*. See Pischel, *De Grammaticis Prākriticis*, Vratislaviae, 1874, p. 83. Buhler, also, when in India, was told that manuscripts of the work were still extant.

The *Pāṇḍī* seems to be more closely connected with the really spoken vernaculars of ancient India than is any other literary *Prākṛit*. And that branch of literature which is represented by the *Brhatkathā* must always have been popular. In some of the Sanskrit collections of folk-tales we also find verses in the old vernaculars, the *Apabhraṅgas*. But the history of this literature is too closely connected with the general literary and linguistic history of India to be dealt with here, and we shall only state the fact that the earliest collection of folk-tales of which we have certain knowledge was written in *Prākṛit*.

— In the *Mahākāvya*, on the other hand, the priority must unquestionably be assigned to the Sanskrit literature. Aside from the *Rāmāyana*, no *Prākṛit kāvya* can claim an antiquity equal to that of the *Buddhacarita* of Aśvaghoṣa.

**Prākṛit Kāvya. Rāvaṇa-vāḥa.**—The oldest *Prākṛit kāvya* is the *Setubandha*. This poem, whose *Prākṛit* name is *Rāvaṇavāḥa* or *Dahamuhavāḥa*, contains in 15 Sargas the story of Rāma, from the starting of the monkey army to the slaying of Rāvaṇa. It was formerly ascribed to Kālidāsa; so by the commentator Rāmadāsa, who lived under the emperor Akbar. And also in the colophons the name of Kālidāsa occurs. But tradition generally ascribes the poem to Pravarasena. Thus Bāṇa does in the *Harsacarita*. Introduction, verse 14. and Ksemendra, in the *Ancityavīcārāraṇa*, verse 16. According to *Rāvaṇavāḥa*, i. 9, the work seems to have been completed at the request of a king by some poet. Pravarasena was therefore probably a king. We know four kings by that name. As the *Rāvaṇavāḥa* is mentioned by Dandin and Bāṇa, it cannot be later than

the sixth century. Tradition seems to point to one of the two Kashmirian kings of that name. The poem was perhaps written on the occasion of the building of a great bridge over the Vitastā or Jehlam by Pravarasena II. See *Rājatarāṅginī*, iii. 354. This king is now commonly placed in the sixth century after Christ.

It is likely that Pravarasena was not himself the author, but that the work was merely dedicated to him. We cannot ascertain who the real author was. But it is not probable that we have to do with a work by Kālidāsa. The excessive use of compounds is not in accord with Kālidāsa's style; and it would be difficult to understand why Bāna and Ksemendra did not ascribe the work to Kālidāsa, if it were really written by him.

**Bappai-rā's Gauda-vaha.** — Another Prākṛit kāvya is the Gaudavaha of Bappai-rā, written about 750 A.D. and in celebration of the poet's patron, king Yaçovarman of Kanauj. This poem seems to have come down to us in mutilated form. The different parts of it are very loosely connected, and the theme itself, the slaying of the Gauda king, is hardly more than vaguely alluded to. The king Yaçovarman was subjugated by the king Lalitāditya of Kashmir (about 726 A.D.), and Bappairā therefore was a contemporary of Bhavabhūti. See *Rājatarāṅginī*, iv. 144. His Sanskrit name is Vākpataṛājā, probably a translation of the Prākṛit name.

Anandavardhana, in his *Dhvanyāloka*, quotes verses from a third Prākṛit kāvya, the *Harivijaya* of Sarvasena, which work is not otherwise known.

Rājaṣekhara is not known to have written other works than dramas.

**Prākṛit Drama: Sattakas.** — The Indian drama seems to have its root partly in Sanskrit, partly in Prākṛit literature. The one play which is written in Prākṛit exclusively is the *Karpūramañjarī*. But we are, I think, right in concluding from the definition of the word *sattaka*, given in the work itself, that the *Karpūramañjarī* was not the first composition of its kind. And the word *saṭṭaka* occurs, in the form *sādaka*, as early as on the *Bharhut stūpa*. The quotation from Tagore, given by Lévi, ii. 5, may help us to understand the origin of the *saṭṭaka*. In most characteristics it agrees with the *Nāṭikā*, but was perhaps classed separately, not only because it was written entirely in Prākṛit, but also because a distinct kind of dancing was used in it.

**Karpūra-mañjarī the only Sattaka Extant.** — At all events, Rājaṣekhara's work is the only extant pure Prākṛit drama; and his chief importance in the history of Prākṛit literature lies in the fact that he has

given to us a unique specimen of a kind of literature which has perhaps a history of its own.

This Play Important for the History of the Drama.—The Karpūramāñjarī is also of importance for the history of the Indian drama in general. To judge from some indications in the rhetorical literature, we must suppose that, in early times, a *sthāpaka* (as well as the *sūtradhāra*) had something to do with the arrangement of the play. But in most of the known plays, the *sthāpaka* has disappeared. In his recension of Lévi's book, *Le théâtre Indien*, in the *Gottingische Gelehrte Anzeigen*, 1891, p. 861, Pischel has suggested that this fact is owing to a reformation by Bhāsa (cp. Pischel, *ibidem*, 1883, p. 123f.).

In the Karpūramāñjarī we still find the *sthāpaka* in action. Most of the mss., it is true, have substituted the more usual word *sūtradhāra* for *sthāpaka*, where the latter occurs; but it clearly appears from the whole arrangement of the introduction that this proceeding is false. In 1. 12<sup>1</sup>, we learn that the "ajja" is busy with his wife in the tiring-room. There is no question that the word *ajja* or *ārya* in this passage means the *sūtradhāra*. It therefore follows that the *sūtradhāra* was not on the stage between the end of the *nāndī* and that of the *prastāvanā*. We must accordingly conclude that those manuscripts are right which represent a *sthāpaka* as coming on the stage immediately after the *nāndī*.

It may also be noted here that this same passage, 1. 12<sup>1</sup>, clearly shows that the female rôles were sometimes played by female actors.

The *nāndī* itself is of interest in the Karpūramāñjarī, because verses are recited after it. This is a curious fact. We find the same again in the *Pārvatīparṇayanāṣṭaka* (Pischel, l.c., p. 360.) The Karpūramāñjarī, accordingly, may be consulted with profit by the student of the general history of the Indian drama; and it is not unlikely that the *Saṭṭaka* has on this point preserved traces of a more ancient stage of development in this branch of literature.

## 6 Other Poets mentioned by Rājasekhara.

Several Other Poets are occasionally mentioned in the Writings of Rājasekhara.—Many of the memorial verses which occur in the anthologies, and are ascribed to him, were most probably not written by our poet. Some of them are, according to the *Harīhārvalī*, taken from the "Bhojaprabandha of Rājasekhara." It is, accordingly, probable that they are extracts from the *Prabandhakoca* of the younger Rājasekhara, which was written in 1347. Most of those verses are collected in alphabetical

arrangement, after the name of the poets mentioned, in the introduction to the edition of the Karpūramāñjarī in the Kāvya-mālā. In this place I can only take notice of the poets alluded to in Rājāṣekhara's plays

Haruiddha, Nandruiddha, Poṭṭisa, and Hāla are mentioned as poets at Karp 1. 20<sup>3</sup>. The Tanjore mss. of this passage, however, have, instead, the names Haribamhasiddhi (?), Oddisa, Pālitta, Campārā, and Malla-sehara. With reference to these names, see Fischel, Gottingische Gelehrte Anzeigen, 1891, p. 865.

Aparāṇṭa is mentioned at Karp 1. 8<sup>1</sup>, as a poet contemporary with Rājāṣekhara, and as speaking in terms of highest praise of the merits and achievements of Rājāṣekhara. In the Tanjore mss., Aparāṇṭa bears the surname Babbararā. He is said to be the author of a Mrgāṅkalekhakathā. This work is not otherwise known, but was probably a composition founded on a tale like that of Kathāsaritsāgara 65. 221 ff. Stanzas by Bhaṭṭāparāṇṭa occur as no. 1024 of the Subhāṣitāvalī (see also the Introduction thereto, p. 103) and in the Padyāvalī.

Ṣaṃkaravarman or Kṛṣṇaṣaṃkaraṣarman was another contemporary poet. His name is mentioned in the first form at Bālar. i. 16<sup>1</sup>; and in the second at Viddh i. 6<sup>1</sup>. He is called sabhya in the Bālarāmāyana, and goṣṭhigaṛiṣṭha in the Viddhaṣālabhaṣṭakā; but he is not otherwise known. A Ṣaṃkaravarman occurs among the poets of the Sūktimuktāvalī.

Dārvajā is mentioned at Bālar. i. 15<sup>2</sup> and Bālabh i. 11<sup>1</sup>. This may be a proper name and refer to some contemporary poet. Or it may be a simple appellative, to be rendered by 'fortune-teller' (so Fleet, p. 176).

## 7. Mentions of Rājāṣekhara in the Literature.

By Vasukaḷpa, Abhinanda, and Somaḍeva. — According to Aufrecht in the Catalogus catalogorum, p. 502, Rājāṣekhara is mentioned in the Sūktimuktāvalī as a contemporary poet by Vasukaḷpa and Abhinanda. We do not know anything about Vasukaḷpa, but we have two poets named Abhinanda. The one is known as the author of a kāvya, the Rāmācarita, and was the son of Ṣaṭānanda. The other was called Gāudābhinanda, and was a son of Jayanta Vṛttakāra. His great-great-grandfather lived under king Muktāpida Laṭṭāditya of Kashmir, whose accession, according to Bühler, cannot have taken place before 724. Gāudābhinanda must therefore have lived about the middle of the ninth century. He is known as the author of the Kādambarīkathāsāra and of the Yogavāsiṣṭhasāra. Bühler, Indian Antiquary, ii. 102 ff., thought the two Abhinandas to be one and the same. On that point, cp. Durgāprasāda and Paraba, Kāvya-mālā, Part ii. 50. Abhinanda is also quoted, Svṛttatīlaka iii. 16, 29.

Rājasekhara's name is further mentioned in Somadeva's Yaçastilaka-campū. According to the colophon, this work was written çaka 882 = A.D. 960. As mentioned above, we are told in the third āgṛasa that Rājasekhara occasionally pays honor to the religion of the Jains. As far as I can see, these words cannot apply to the known works of the poet.

In the Daçarūpa and the Sarasvatī-kanthābharana. — The Daçarūpa quotes Karp. i. 23 (u. 14 = p. 117 in Hall's edition), Viddh. i. 31 (iv. 50 = p. 182), and Bālar. iv. 60 (u. 2 = p. 62). The last passage is said to be taken from the Hanumannāṭaka — see Jivānanda's ed., u. 14.

From the Sarasvatī-kanthābharana (ed. by Anundoram Borooah, Calcutta, 1888), I have noted the following quotations: Bālar. i. 42 (p. 224); Bālar. iii. 25 = Viddh. iii. 27 = Bālabh. i. 31 (p. 214); Bālar. v. 8 = Viddh. iii. 2 (p. 815); Bālar. vi. 19 (p. 81); Bālar. vi. 34 (p. 20); Karp. i. 1 (p. 188); Karp. i. 19 (p. 348), Karp. i. 25 (p. 348), Karp. ii. 11 (p. 108); Karp. ii. 42 (p. 194), Viddh. i. 3 (p. 149), Viddh. i. 8 = Bālabh. i. 9 (p. 67); Viddh. i. 14 = Bālar. ii. 17 (p. 215); Viddh. i. 15 (p. 179); Viddh. i. 19 (p. 367); Viddh. i. 20 (p. 72), Viddh. i. 31 (p. 228); Viddh. iii. 5 (p. 104 and 214), Viddh. iii. 14 (p. 72). Cp. Colonel G. A. Jacob, Journal of the Royal Asiatic Society, 1897, p. 304 ff.

In Works of Ksemendra. — Ksemendra, also, in several of his works gives references from Rājasekhara's plays. In the Āucityavicāracarai, we find Bālar. i. 39 (v. 13); ii. 20 (v. 20); iv. 1 (v. 36); v. 11 (v. 14); x. 41 (v. 12); Ba-abh. ii. 11 (v. 12), Karp. i. 18 (v. 18); and likewise the following stanzas which I cannot trace citācakram candrah (v. 15); strinān madhye (v. 16), Karnātidāçanāñkīṭah (v. 27). In the Kavikanthābharana only one stanza by Rājasekhara is quoted (nakhadalitaharī-drāgranthigāure, 5. 1), and this one is not from his known works. In the Suvṛttatilaka, iii. 35, Rājasekhara is praised for his ability in the Gārdūlavikṛita metre; and from his works the following two passages are given, namely, Viddh. i. 30 (u. 23), and Bālar. i. 63 (at ii. 41).

In the Kāvya-prakāça, Prakṛta-piṅgala, etc. — The Kāvya-prakāça also contains a number of citations from Rājasekhara. Thus we find there Karp. i. 19, 20; ii. 4, 9; Viddh. i. 2; etc (cp. Jacob, l.c., 1898, pp. 294, 303, 305, 313). Further quotations from Rājasekhara, and mentions of him, are found in the Prakṛtapīṅgala (Karp. i. 4, 20, 22, 23, 26. ii. 5); Ganaratnamahodadhī (see Pischel, p. 1223); Hemacandra's Prakṛit grammar (see Pischel, l.c.); Mañkha's Āṛikantacarita (xv. 74); Abhināvagupta (see Jacob, l.c., 1897, p. 297); Ruyyaka (see Jacob, l.c., 1897).

p. 307); and in later works, such as the Kuvalayānanda, the Sāhitya-darpana, and Mārkaṇḍeya's Prākṛit grammar; also in Kāleyakutūhala.

A special interest has been attached to the quotation in Kṣīrasvāmin's commentary on Amara 1. 8<sup>4</sup>, where, in speaking of the form gonasa, he quotes Viddh. 1. 8 to show that the form gonāsa also is used in the same sense. Kṣīrasvāmin further quotes Viddh. 1. 11 to show that tāra is neuter as well as feminine. Cp. Apte, p. 6. Peterson identified the commentator Kṣīrasvāmin with Kṣīra, who is mentioned, Rājatar. iv 489, as the tutor of king Jayāpīda, and thus he came to the conclusion that Rājaṣekhara was much older than we now know him to be. Aufrecht on the other hand had already stated (ZDMG 28. 104) that Kṣīrasvāmin must have lived in the eleventh century, since he quotes Bhoja and is himself quoted by Vardhamāna.

### 8 Rājaṣekhara's Prākṛit

Rājaṣekhara was, to use Apte's words, "a poet of great learning and much information." The poet himself seems to be very proud of his linguistic skill, as he directly calls himself sarvabhāṣāvīcaksana (Bālar. i. 10<sup>1</sup>) or sarvabhāṣācadura (Karp. 1. 7<sup>1</sup>). Bālar. i. 11, he mentions the different languages used in literary compositions: Sanskrit, Prākṛit, Apabhraṇṣa, and Bhūtabhāṣā. As far as we know, he himself wrote only in Sanskrit and Prākṛit. It would be out of place here to discuss his knowledge of Sanskrit. It must suffice to state that he shows a great proficiency in that language. I must here be contented to examine his Prākṛit. The Prākṛits of the plays, it must be remembered, were not really spoken vernaculars; but rather, essentially literary fictions founded on the vernaculars. They were perpetually influenced, not only by the Sanskrit, but also by the spoken languages. Most of the so-called detrit-words must be derived from this last source. Cp. S. P. Pandit's note to Dhruva's article on the Rise of the Drama, Transactions of the Ninth International Congress of Orientalists, 1. 318.

Çāurasenī and Māhārāṣṭrī. — These are the only Prākṛit dialects which occur in the writings of Rājaṣekhara. Herein, therefore, he has not evinced a breadth of linguistic knowledge comparable with that of the author of the Mṛcchakatikā.

[Addition by the General Editor. — In order that this volume may be of service to students of Prākṛit in America, to whom, for the most part, no help from a teacher and no elementary books will be accessible, I am constrained to make the following Addition. For a good general account

of Prākṛit, see Jacobi's article, "Prākṛit Languages," in Johnson's Universal Cyclopædia.

The Çāurasenī is used as the conversational dialect, that is, in the prose passages; while the Māhārāṣṭrī is regularly used in the stanzas. Upon this point the beginner should consult Jacobi, Introduction, §§ 9, 10. The chief distinctive peculiarities of the Çāurasenī are succinctly stated by Jacobi, pages LXX-LXXII. These the learner should study. I am convinced that the best basis for a clear understanding of the differences between the two dialects is afforded by some concrete examples. I have therefore thought it worth while to devote a little space to a collection of some of the doublets which actually occur in this play. In the first column is given the Sanskrit form; in the second, its Çāurasenī counterpart; and in the third, the Māhārāṣṭrī form.

Çāurasenī-Māhārāṣṭrī Doublets used in this Play.—

Sanskrit	Çāurasenī (Prose)	Māhārāṣṭrī (Verse)	Sanskrit	Çāurasenī (Prose)	Māhārāṣṭrī (Verse)
atha	adha	aha	sthita	thīda	tha
tathā	tadhā	taha	sthāpita	thāvida	thāva
yathā	yadhā	yahā	kalita	kalida	kala
katham	kadhām	kaham	kvathuta	kadhuda	kaqha
iba	idha	iha	ghatita	ghadida	ghada
tatas	tado	tao	dayita	dada	daa
etad	edam	eam	puṅkhita	puṅkhuda	puṅkha
			bhūṣita	bhūṣuda	vi-bhūṣa
eta	edi	ei	bhrta	bharida	bhara
jānāti	jānādi	jānā	ni-veṣita	ni-veda	ni-veṣa
dadātu	dedu	deu	ava-tīrṇa	odunna	ava-inna
bhavati, -tu	bhodi, -du	hoi, hou	adbhuta	aco-abbhuda	abbhua
bhaviṣyati	bhavissadi	hohu			
labhate	lahadi	lahai	prarṭi	pasadi	pasai
vartate	vattadi	vattai	prabhṛti	pahudi	pahui
-vartatām	pavattadu	paattan	prākṛta	pānda	pāna
tiṣṭhati	cutthad	thai	sanskṛta	sakkada	sakkas
harati	haradi	harai	manoratha	manoradha	manoraha
			marakata	maragada	maragaa
kathyatām	kadhīadu	kahijau	mithuna	mihuna	mihuna
kriyatām	kariadu	kijau	ratna	radana	raana
drçyate	disadi	dilai	ratī	radi	rai
bhanyate	bhanladi	bhannai	riti	ridi	rii
			latā	ladī	laā
krta	kuda	kaa	vāta	vāda	vāa
gata	gada	gaa	çata	sada	saa
jāta	jāda	jāa	sarasvatī	sarassadi	sarassā
jita	jida	jia	sarī	sura-saridā	sarīā
hita	hida	hia	manmatha	mammadha	vammaha
ā-nīta	ā-nīda	ā-nīa	divasa	divasa	dīaha

These forms can all be easily found in the Glossarial Index : and from the Index it appears at a glance which of the citations are prose and which are poetry, the exponential part of the citation being a number for the prose and a letter for the verse. By the help of this table it will be easy to form a clear idea of the extent to which the manuscripts, as we have them, conform to the prescriptions of the native grammarians or disregard them.]

[END OF THE ADDITION.]

**Rare and Provincial Words.**—The most striking feature of Rājasekhara's Prākṛits is his abundant use of rare and provincial words. We give some instances from the Karpūramāñjarī :

ubbumbura	caṅguma-	taratti	bhasala	bakkara
olaggāṇā	catti-	tasara	bhuttalla <sup>1</sup>	vacehoma
olla	campa	tuṃsa	bhulla	vacehomi
kaṅkellī	calli	pakkhāñja	maratṭa	varilla
kandāriṇa	challa	pādisuddhi	maradhī	vindurilla
kandotta	cholla	pārttiṭṭa	mahalla	aṭṭhulā
koḍḍa	tapparakanna	potta	mahilā	sippi
khaḍḍakkā	tikkida	bāṇḍa	rūṭṭhollī	ahina
khalakhand.	tentākārāla	buddaṇa	rosāṇa	hakkāra
galiballa	thakkura	bola	laṅguma-	etc
caṭṭa	ḍhulla	bola	laṭṭhaa	
caṅgattana	mea	bhamaratentā	lumbi	

In Rājasekhara's other works, also, many such words occur. Most of them are explained in the Prākṛit grammars and lexicons ; some of them have equivalents only in modern vernaculars.

[The student who uses diligently the smaller St Petersburg Lexicon in the reading of this play cannot fail to be struck by the frequency with which the writings of Rājasekhara, notably the Bālar., have furnished to Bohtlingk his first authentication of many words. The starred *kālā-kṣarika* is supported by i. 18<sup>1</sup>. The word *dhāṭī* (cp. ii 46) is one of four synonyms for 'sudden attack' (*prapāta*, *abhyavaskanda*, *dhāṭī*, *abhyāsādana*, see Hemachandra, 800), for not one of which, in this sense, had a quotation been hitherto adduced, save a single one from Sāyana (BR. v. 1524).—C. R. L.]

**Marāṭhicisms.**—Marāṭhī words are used on a large scale by Rājasekhara, according to Nārāyaṇa Dīkṣita and Apte. And indeed, on the whole, our poet seems to be largely indebted to the vernaculars. Forms such as *kandāriṇa*, *caṭṭi*, *tasara*, *pakkhāñja*, etc., are known only from

<sup>1</sup> This word is rather dubious but as the various readings all seem to be glosses, I was obliged to adopt it



modern dialects, and a form like *dhulla* represents a more advanced stage of phonetic development than the literary *Prākṛits* in general. Compare Pischel on Hemacandra i. 89. I cannot here enter into the question concerning Rājasekhara's relation to the spoken vernaculars, from want of sufficient materials.

The Poet sometimes confused his Two Dialects.—I must be content to touch upon the following question. Was Rājasekhara able to distinguish correctly the two *Prākṛit* dialects which he used in his plays? The question is difficult on account of the miserable condition of the mss. The Indian editions cannot be trusted; and the *Prākṛit* passages in the critically edited *Bālabhārata* are not extensive enough to be made the basis of the inquiry. Moreover, a mere glance at the various readings suffices to show that, in most instances, the text has been restored conjecturally.

There remains the *Karpūramañjarī*. The mss. of this work are by no means correct nor consistent in their readings. Words such as *ratna*, *sarasvatī*, *iha*, *manoratha*, *mithuna*, etc., are constantly written *raana*, *sarassai*, *iha*, *manoraha*, *mihuna*, in the prose as well as in the verses. And at i. 20<sup>13</sup>, the form *raana* in the *Çāurasenī* is also supported by *Kṛnāsūnu*, who gives the two translations *ratna* and *racana*. On the other hand, in all mss., we find forms like *idam* in verses (e.g. iv. 2<sup>a</sup>). But generally some of the mss. have the correct form. It is therefore necessary to examine critically the practice of Rājasekhara, and to test his forms upon the touchstone of the native grammarians where they give distinct rules for dialectic usage.

Rājasekhara's Usage tested by Mārkaṇḍeya's *Prākṛit Grammar*.—Mārkaṇḍeya, in his *Prākṛitasarvasva*, gives a fuller description of the *Çāurasenī* than the other grammarians; and I shall try in the following paragraphs to show how some of his rules are practised by Rājasekhara. I quote Mārkaṇḍeya after the ms. Wilson 158<sup>b</sup> in the Bodleyana (*Aufrecht* no. 412).<sup>1</sup> The chapter on the *Çāurasenī* begins fol. 51<sup>a</sup> and contains nine *prakaraṇas*.

In the fourth *prakaraṇa* we find a *sūtra*, *ksanaksīrasadrksānīm ocah na syāt*, 'och should not be substituted [for *ka*] in *ksana*, *ksīa*, *sudīksa*.' In accordance with this rule I have adopted the reading *sārikkha* in iv. 19<sup>a</sup>, 11, 12.

According to a *sūtra* in the third *prakaraṇa*, *i* should not be substituted for *y* in *yaṣṭi* (*yastyām laç ca na syāt*). But at Karp. ii. 6<sup>a</sup> and iv. 19<sup>a</sup>,

<sup>1</sup> It is a pity that this ms. is insufficient as the basis for an edition of the text. I have tried to procure new material from Southern India through Professor G. Oppert, but in vain.

all mss. read *latṭhī* Cp. Pischel on Hemacandra 1 247, where several instances of *latṭhī* are quoted from the *Çāurasenī*. It is not without interest that all these quotations are taken from Rāṣaṣekhara's writings.

*Mārk'*, vi. has the sūtra, *ata uttarasya ñer e syāt . . idudbhyaṃ uttarasya ñer mmi vā syāt*, 'in words ending in -a, -e is substituted for the affix of the locative singular; in words ending in -i and -u, -mmi may be substituted.' But in the *Karpūramañjarī* we find the following instances of -mmi in a-themes: *majjhammi* i 8<sup>2</sup>, *kuharammi* iii 20<sup>7</sup>

Another sūtra in the same prakāṣana runs thus: *do ñasah | do eva syāt . . . ād atah kvacīd | ato ñaser āt syāt kvacit*, 'for the ablative sing. only the affix *do* is substituted. . . . In words ending in -a sometimes *ā* is substituted' Accordingly the forms ending in -*himto* ought not to be used in the *Çāurasenī*. Still in the *Karpūramañjarī*, forms occur such as *pāmarā-himto* i 20<sup>22</sup>; *tumbāhimto* ii 29<sup>12</sup>, *candāhimto* ii 29<sup>12</sup>, *jalāhimto* iii. 3<sup>12</sup>, *tumbārisāhimto* iv 2<sup>10</sup>

In the nominative sing. masc. of the pronoun *etad*, *Mārkandeya* forbids the use of the form *esa* in the *Çāurasenī*: *na esa etadah | sunā etada esa na syāt*. This rule is in accordance with the general practice in all critical editions. But at Karp i 4<sup>10</sup> and ii 27<sup>1</sup> and iv 20<sup>11</sup>, all mss. read *esa*, instead of the correct *eso*.

As for the verbal inflexion, the form *ghettūna* in the *Çāurasenī*, i. 12<sup>2</sup>, is of interest compared with the regular *genhūna*, iv 19<sup>12, 22, 57</sup>

Of less importance is the use of the dhātuvādeṣa *mun* = *jñā* in prose. Cp. Pischel on Hemacandra iv 7, etc

These instances point to the conclusion that Rāṣaṣekhara's linguistic skill was not so remarkable as he likes to tell us. For some important questions in Prākṛit phonology and inflexion, his writings are of no importance. I shall only mention two cases.

The question whether we have to assume a cerebral *ḷ* for the Prākṛits is as dubious as before. The South Indian mss. of the *Karpūramañjarī* always have cerebral *ḷ*, the others generally *l*.

Nor is the use of the Anunāsika elucidated by these manuscripts. The very probable supposition that in the nom. plur. neutr. and instr. plur. the Anunāsika *must* be used when the final syllable is short, is neither strengthened nor weakened by the mss. Most of them write the Anu-svāra or nothing. Only R sometimes uses the Anunāsika, but very irregularly, to denote a long as well as a short syllable, and U in one place (iii. 16) has the Anunāsika correctly.

After all we must therefore state that Rāṣaṣekhara is more important for our knowledge of the Prākṛit lexicography than of the phonology and inflexion.

**Possible Inference as to Obsolescence of Said Dialects.** — Finally, from the fact that Rājaṣekhara, "who knew all languages" (1. 7<sup>1</sup>), did not correctly distinguish the different Prakṛits, we may infer that the living knowledge of those dialects was, at that time, considerably diminished. This supposition is not disproved by the fact that Somadeva, the author of the *Lalitavigraharājānāṭaka* (Kielhorn, *Indian Antiquary*, xx. 201 ff.; *Göttinger Nachrichten*, 1898, 552) writes a Prakṛit which is in close accordance with the rules of Hemacandra. Hemacandra's grammar is dedicated to king Jayasimha of Anhilvād (1094–1143), and is therefore older than the *Lalitavigraharājānāṭaka*, which was written in Sāmbhar, 1153. The late Dr. Bühler, some years ago, drew my attention to the close connection between the courts of Anhilvād and Sāmbhar. (Cp. also *Gazetteer of the Bombay Presidency*, Vol. i., Part 1., 179 ff.) And it is quite probable that Jayasimha sent copies of Hemacandra's grammar to Sāmbhar. If such is the case, the fact would sufficiently account for the correct Prakṛit in Somadeva's work.

### 9. Rājaṣekhara's Literary Characteristics.

**Fischel's Estimate of the Poet.** — Fischel has given a brief statement p. 1227 f., which it may be well to reprint: Rājaṣekhara war ein Meister des Wortes und seine Dramen sind uberaus wichtig für die Kenntnis des Sanskrit und noch mehr des Prakṛit. Seine Verse sind elegant und flussend und selbst in dem entsetzlich langweiligen Bālarāmāyana wird man manche Scene wegen des Wohllauts der Verse, wegen der Sprichwörter und der Anspielungen auf Sitten und Gebräuche nicht ohne Interesse und Genuss lesen. Aber als Dramatiker steht Rājaṣekhara nicht hoch. Im Bālarāmāyana erweist er sich als starken Nachahmer<sup>1</sup> des Kālidāsa and Bhavabhūti, in der Viddhaṣālabbhañjikā und der Karpūramañjarī als Nachahmer des Dichters der unter Gṛiharṣa's Namen gehenden Stücke, ohne dessen Witz zu erreichen. Nur im 2. und 3. Akte der Viddh. sind zwei launige Scenen eingelegt, deren Grundzüge man aber unschwer in der ersten Scene des 3. Aktes des Nāgānanda erkennt. Eine unglaubliche Geschmacklosigkeit ist die Scene im 5. Akt des Bālar. (p. 119 ff.), wo die kunstliche Sitā und Sindūrīkā mit den Drosseln im Munde die Sanskrit und Prakṛit sprechen, auftreten.

Apte also discusses our poet's literary characteristics at length, pages 41–44. [The poet's works ought, as I think, to be translated and inter-

<sup>1</sup> A systematic study of our poet's writings, with a view to determine the extent to which he imitated his predecessors, would

be, I am persuaded, a fruitful one. The açoka scene of our present play recalls that of the 3 act of Māṭrāṅgī — C R L

preted by some Western scholar before a judgment is passed upon them which the Occident may fairly accept. See my notes to ii 30, 31, 32 Native judgment sometimes goes too far in condemnation; and it often goes too far in praise. Of the latter error, the following stanza (attributed to a certain "highly cultured Ṣamkaravarman," at Bālar i 17 = Viddh. i. 7) is an example

pāṭum cōtrarasāyanam, racayitum vācāḥ satām sammatā,  
vyutpatam paramām avāptum, avadhūm labdhūm rasasrotasāḥ, |  
bhoktūṁ svādu phalam ca jīvitataror, yady asti te kautukam,  
tad bhrātāḥ ṣṛṇu Rājaṣekhara-kaveḥ sūktih sudhāsyaṇḍiniḥ] —C R L]

**The Poet's Skill in Metres** — Rājaṣekhara's masterly command of the more elaborate metres is one of his most notable characteristics. He especially excelled in Śragdharā and (as has indeed been pointed out by the Indian critic, Ksemendra, p. 198. cp. p. 209, where the metres of the present play are given) in Čārdūlavikrīḍita. Our poet's metrical skill is by no means restricted to Sanskrit; in Prākṛit versification also he has shown a really remarkable power. His predecessors usually contented themselves with an occasional Anuṣṭubh or Āryā in the Prākṛit portions of their plays, while Rājaṣekhara (as Apte observes, p. 44) has given us nearly forty Prākṛit stanzas in the highly artificial Čārdūlavikrīḍita alone (they number 83). This is a matter of no mean importance to the student of Indian metres. See below, p. 206; and cp. Stenzler's metrical notes, published after his death, ZDMG. xlv. 1-82

**Rime.** — Rime forms an essential element of versification in the poetry of the modern Indian vernaculars, and also in Prākṛit; but not in Sanskrit. Where rime occurs in Sanskrit poetry, as, for instance, in that of Jayadeva, we may assume that the influence of the vernacular or of Prākṛit poetry has been at work. It is of interest to note that Rājaṣekhara makes occasional use of rime. Instances are: Viddh. i. 4, 5; iii. 8; Karp. iii. 29, 30, 31. [It may be added that two of the Magician's ribald songs, i. 22, 23, are full of internal rimes. So ii. 11.—Rime, *Antya-anuprāsa*, is freely used, for example, in the Gita-govinda and Moha-mudgara. Cp. Sāhitya-darpana, no. 637, Ch. P. Brown, Sanskrit Prosody, p. 21; Fischel, H., p. 208 —C R L]

**Proverbial Expressions** — Another prominent literary characteristic of Rājaṣekhara is his fondness for the use of proverbial expressions. [In our present play, I have noted saws or proverbs or proverbial expressions at the following places. i. 18<sup>10, 12, 18</sup>, ii. 1<sup>2</sup>, iii. 6<sup>6</sup>, iv. 18<sup>27</sup>, 20<sup>3</sup>, and perhaps

ii. 26<sup>d</sup>, 29<sup>u</sup>, and iv. 20<sup>u</sup>(?) ought to be added. Aptē has collected a good many on p. 45 of his essay.

The Indian form of "A bird in the hand is worth two in the bush" may be mentioned, since our poet gives it at Viddh. i. 22<sup>i</sup>: it reads, "Better a partridge to-day than a pea-hen to-morrow," *varam takkālova-nadā tittirī pa ura dīahantaridā morī*. A far older form of the saw is given by Vātsyāyana, in the *Kāmasūtra*, p. 19<sup>i</sup>, ed. Bombay, who, in a most interesting *carpe-diem*-argument, says, "Better a dove to-day than a peacock to-morrow," *varam adya kapotah eva mayūrāt*. In Manuśring's *Marāṭhī Proverbs*, no. 516, we find "Why do you want a mirror in which to see your bracelet?" From i. 18<sup>u</sup> it appears that the saying is at least a thousand years old.

Colonel George A. Jacob informs me that he has a "Handful of Popular Maxims current in Sanskrit Literature" now (Feb., 1900) in press in Bombay. — C. R. L.]

**Rājasekhara Repeats Himself.** — Cappeller has already drawn attention (p. vi f.) to the fact that Rājasekhara frequently repeats himself. These repetitions extend sometimes over a whole stanza, sometimes only over a part. I give the following list, which is not exhaustive:

Bālar i. 9 = Bālabh i. 16	Bālar v. 89 = Viddh. i. 24.
Bālar i. 10 = Bālabh i. 6	Bālar v. 73 = Viddh. ii. 16
Bālar i. 14 = Bālabh i. 3.	Bālar. vi. 11 = Bālar vi. 10
Bālar i. 16 = Bālabh i. 12.	Bālar vii. 31, cp Bālar x. 43
Bālar i. 17 = Viddh i. 7.	Bālar vii. 33 = Bālar x. 44
Bālar i. 18 = Bālabh i. 11	Bālar vii. 39 = Bālar x. 40
Bālar i. 20 = Bālabh i. 14	Bālar viii. 11, cp Viddh. iv. 20
Bālar ii. 17 = Viddh i. 14	Bālar x. 40 = Viddh ii. 11.
Bālar iii. 23 = Viddh. ii. 5	Bālar x. 53, cp Bālabh i. 10
Bālar iii. 25 = { Bālabh i. 31	Bālabh i. 9 = Viddh i. 8
Viddh. iii. 27.	Bālabh i. 22 = Viddh. ii. 22
Bālar iii. 39 = Bālabh. i. 65	Bālabh i. 27 = Viddh. iii. 16
Bālar. iii. 64 = Bālar vii. 68	Bālabh ii. 3, cp Karp i. 32
Bālar. v. 5, cp Bālar vii. 77.	Bālabh ii. 7 = Bālabh ii. 13
Bālar. v. 8 = Viddh. iii. 2	Bālabh ii. 15, cp Viddh. i. 17
Bālar v. 25 = Viddh. iv. 6, cp.	Karp iii. 26 = Viddh. iii. 12
Karp iv. 2	

### 10. Rājasekhara's Favorite Metres.

1. *Čardūlavikrīḍita*; 2 *Vasantatilaka*; 3 *Čloka*; 4. *Sragdhara* — In the *Svarttatilaka*, iii. 35, Kṣemendra praises Rājasekhara for his ability in the *Čardūlavikrīḍita*; and this metre is, in fact, used to a great extent in his works. Thus I have noted 208 instances from the *Bālarāmāyana*, 41 from the *Bālabhārata*, 36 from the *Viddhaṣūlabhaṇḍikā*, and 24 from

the Karpūramañjarī. The second place in frequency must be attributed to the Vasantatilaka, which metre occurs 159 times in the Bālar., 25 in the Bālabh., 11 in the Viddh., and 28 in the Karp. The third place in frequency is held by the Ġloka. Of this there are 126 instances in the Bālar., 25 in the Bālabh., and 8 in the Viddh. To the Sragdharā belongs the fourth place, with 94 occurrences in the Bālar., 12 in the Bālabh., 10 in the Viddh., and 11 in the Karp.

5 Āryā; then Tristubh; etc., etc.—Of other metres, the following occur more or less frequently :

Āryā	Prthvi	Vaṇastha
Upagīta	Praharṣi	Vasantamālikā
Ġīta	Mandākrāntā	Ġālinī
Tristubh	Mālinī	Ġikharinī
Drutavilambita	Rathoddhata	Svāgatā
Puspitāgrā	Rucirā	Harinī

To these must be added some very free Prākṛit metres, such, for instance, as Viddh. 1 4, 5; 11 7, 11 8, and Karp. 11 29, 30. The two stanzas last mentioned are of a form not known from other sources. The stanza 11 29 forms the half of a Mātrāsamaka, but is shown by the rime to be intended as a complete stanza. Each pāda consists of 8 syllabic instants. The following stanza, 11 30, is constructed on a similar scheme, each pāda containing 12 syllabic instants.

### 11 *Metres of the Karpūra-mañjarī.*

The Metres in the Order of Their Frequency.—In the Karpūra-mañjarī, the metres, listed in the order of their frequency, and each with the number of its occurrences, are given in the subjoined table. Under “Tristubh” are included Indravajrā, Upendravajrā, and Upajāti.

Āryā <sup>1</sup> . . . . .	32	Svāgatā . . . . .	4
Ġārdūlavikṛidita . . . . .	24	Ġīta . . . . .	2
Vasantatilaka . . . . .	23	Puspitāgrā . . . . .	2
Tristubh . . . . .	12	Upagīta . . . . .	1
Sragdharā . . . . .	11	Vaṇastha . . . . .	1
Rathoddhata . . . . .	9	Ġālinī . . . . .	1
Prthvi . . . . .	7	Ġikharinī . . . . .	1
Mālinī . . . . .	7	11 29, 30 (above, p 207) . . . . .	2
Mandākrāntā . . . . .	5	Sum . . . . .	144

<sup>1</sup> Note that, in the amphibrach which forms the sixth foot of the first half of the Āryā, the resolution of the long into two

shorts is permitted if a new word begin with the second syllable of that foot e.g. 1 3, 6, 9, 11 37, 48, 49

' [Scene-groups. — There are four considerable passages in this play in which metres of the same kind are, so to say, "bunched," and in which, accordingly, the unity of thought of the passage is reflected in the unity of its metrical form. The passages are : in act ii., stanzas 12-22, eleven āryā stanzas, forming the "Tiring-scene"; again in act ii., stanzas 33-40, eight āryā stanzas, forming the "Swing-scene"; then in act iv., stanzas 10-18, nine stanzas of hendecasyllabics, being six tristubh and three svā-gatā stanzas, describing the Banyan festival scene. Finally, in act iii., the passage 9-17, consisting of nine vasantatilaka stanzas, forms the bulk of the "lengthy and vapid discussion of love "

It is worth noting that a Ārdulavikridita serves as the initial stanza of the Prologue, of act i. proper (i. 13), of the love-scene in the first act (i. 26), of act ii., and of act iii.; see the Table, p. 209. The same metrical form is especially employed for the more elevated passages of description : for example, i. 16-18, the spring ; i. 35, the evening ; iii. 25, moon-rise ; iii. 27, the garden scene. And it is also used at the climax of some gravely emotional passages, as at iv. 9. — L ]

The Metres in the Order of Their Occurrence. — The following table (p 209) gives the metres of the Karpūra-mañjarī in the order of their occurrence in the text. See also p. 289, note to iv. 19<sup>th</sup>.







# PART IV

## TRANSLATION

OF THE

## KARPURA-MANJARI

WITH

*AN INTRODUCTION AND NOTES*

BY

C. R. LANMAN

---

Mulier est hominis confusio ,  
Madame, the sentence of this Latin is—  
Woman is mannes joys and al his bla.

— CHAI CH' I 'The Nonne Preestes Tale," 344



## 1. Geography of the Play in General.

The geography of the play in general and the geographical allusions of the text demand some notice. The action of the play<sup>1</sup> is at the court of King Chandapāla, that is, in his palace and palace gardens. I do not know that this name designates an historical personage, but the poet plainly intended that we should imagine the general scene of the play to be in the Deccan (cp. "Here in the Deccan," i. 25, 34). Chandapāla addresses his queen as "daughter of the [a] sovereign of the Deccan," i. 12.<sup>2</sup> And the fact that the king of Kuntala and Chandapāla are represented as marrying aunt and niece (i. 34)<sup>3</sup> would lead us to imagine Chandapāla's "kingdom in the Deccan" as not far from that of his father-in-law (which is undefined) nor from that of Kuntala. Moreover, the allusions<sup>4</sup> of i. 15 and 17 (cp. 20) point with clearness to the Deccan or Southern India (cp. i. 86, note 3).

Kuntala seems to have included parts of the region that is drained by the upper Kistna and the Tungabhadra.<sup>5</sup> It covered what is now the southernmost part of the Bombay Presidency and of Hyderabad, and the northwest corner of Madras, with part of Mysore<sup>6</sup>—say the Districts of North Kanara, of Belgaum, and of Bellary, and perhaps it reached even farther east. The inscription of Kurugode<sup>7</sup> names as capital of Kuntala the town of Kurugode, which is fourteen miles from Bellary town, north and west.

Vidarbha seems to have reached from the Kistna north nearly to the Narbadā. It is included in Mahārāstra<sup>8</sup>. And Kuntala seems also to have been so included.<sup>9</sup> This may throw light on the statement of the commentators (Konow, p. 160) about Vacchoma as capital of Kuntala.

Lāṭa designated, in the time of our poet, the region north of the lower Narbadā and east of the Gulf of Cambay, modern Broach or Central and Southern Gujarāt, Ptolemy's *Aspikē*. See Epigraphia Indica, i. 274 n.

<sup>1</sup> The place where the play was first represented or brought out, may have been the court of Nimbhura see i. 9 and p. 217. Ptolemy's *Babar* is at, cp. Ind. Ant. xi. 367

<sup>2</sup> The allusions to Bengal and Assam etc. (i. 145) are not such as to yield data for geographical inferences.

<sup>3</sup> See Duff, Chronology of India, under A.D. 877 and Borooah's Essay, § 145.

<sup>4</sup> Including the once important Banavasi,

Act II. — The time is still Madhu, ii. 6<sup>a</sup>, or Chāitra, and the spring "is very gently coming on," ii. 1<sup>a</sup>. The nights are still chilly, ii. 41<sup>a</sup>. We read at ii. 29<sup>a</sup>, "Today is the fourth day of the Swing festival." The allusions to the worship of Gāūrī that accompanied the festival (see ii. 6<sup>a</sup>, ii. 29<sup>a</sup>) indicate that the *gāūrīyā dolotsava* is intended (see note to ii. 6<sup>a</sup>, and additional note thereto, on p. 289), and thus begins on the third of the bright half of Chāitra. The date of act ii. is therefore the sixth of waxing Chāitra. — The act lasts part of one day. When the Swing scene ends, evening is near, ii. 41<sup>a</sup>. The *apōka* scene is somewhat later in the same evening, for the Heroine has in the meantime been "exquisitely decorated," ii. 48<sup>a</sup>.

Act III. — The action is on the evening of the night of a full moon, iii. 25<sup>a</sup>, 32<sup>a</sup>, which must be that of either Chāitra or Vāṣākha. The allusions to punkabs and shower-baths, iii. 20, and to the "intense heat" (*ghana-ghamma*, iii. 20<sup>a</sup>), indicate that the hot weather (March to May, inclusive) is far advanced. I therefore deem the latter alternative the more probable one, and place the action of act iii. at the full moon of Vāṣākha. This date allows ample time for the Queen's jealousy (op. p. 247, note 7, with p. 289, note to ii. 41<sup>a</sup>) to drive her to the drastic measure of imprisoning the Heroine, and time for the construction of the subterranean passage (p. 219). And it still falls within the limits of spring (*vasanta*) — op. the next paragraph.

Act IV. — The spring (*mahu-samāa*) has now gone, iv. 7<sup>a</sup>; the summer (*gṛmha*, iv. 1) is come, iv. 4<sup>c</sup>, 5<sup>d</sup>, 6<sup>d</sup>. The time of the action is explicitly defined, iv. 9<sup>b</sup>, as the "Banyan festival." This falls on the day of the full moon of Jyāistha, iv. 9<sup>b</sup> note. In substantial accordance herewith is the allusion, iv. 3<sup>a</sup>, to the length of the days, which reaches its maximum a little later; and so is the statement, iv. 18<sup>a</sup>, that the image of Gāūrī was set up "on the fourteenth day just past," that is, the fourteenth of the light half of Jyāistha. — The action of the merry-making (p. 221, scene 3) runs over a part of the day-time. The wedding takes place in the evening, iv. 18<sup>a</sup>.

#### SYNOPSIS TABLE OF THE TIME OF THE ACTION

Act I	beginning of spring, first of Chāitra, bright half	. . . . .	[Say March 16]
	Interval of five days		
Act II	fourth day of Swing festival of Gāūrī, sixth of Chāitra, ditto	. . . . .	[Say March 20]
	Interval of about ten days + just one lunation		
Act III.	full moon of Vāṣākha . . . . .		[Say May 1]
	Interval of one lunation		
Act IV	Banyan festival, full moon of Jyāistha . . . . .		[Say June 1]

## 4. Synoptic Analysis of the Play

The purpose of this synopsis is to make clear 1. the places or scenes of the action in detail, and 2 the details of the stage-business. Since the references to the text are given throughout, it will also serve 3 as a useful finding-table. For greater convenience, I have divided the synopsis into scenes, guided partly by the entrances and exits and partly by the places of the action, but without special reference to the canons of the native dramaturgy.

Several scenes are double or even multiple scenes · that is, the stage represents simultaneously the scene of the principal action and also the King in some place of observation or concealment near by (such are scenes 4 and 7 of act II.: cp. note to III. 34<sup>1</sup>); or the stage is imagined to represent successively (as in act III, scene 2, and act IV, scene 5) several places in which the players have to be, during the course of that scene. In the latter case, the place comes to the actor instead of the actor's going to the place. His going, however, is mimetically indicated by a "stepping about."

By "palace garden" or "palace," as used in the sequel, is meant of course the palace garden or palace of King Chandapāla.

PROLOGUE, I 1 to I 12<sup>3</sup>.

During the prologue, the stage represents the play-house (or *nāṭya-ṣālā*, Lévi, p. 371) of the King for whom the play is enacted. The first performance may have been for King Nibbhara, I 9, 11.

Scene 1 Enters the Director (*sūtradhāra*) and recites the benediction, I 1-2  
[Then exit]

Scene 2 Enters the Stage-manager (*sthāpaka*) and praises Īva, I 3-4, and describes the preparations for the play, I 4<sup>2</sup>

Scene 3 Enters the Assistant (*pāripārcvika*) of the Stage-manager, I 4<sup>11</sup>  
They discuss the play, the author, why he writes in Prakṛt, at whose instance the piece is given, and the gist of the plot, I 4<sup>11</sup>-12<sup>3</sup>  
Exeunt

## ACT I.

Scene 1 (the advent of spring) the palace garden Enter King and Queen, with retinue, I 12<sup>6</sup> They congratulate each other on the arrival of spring, and describe the season in stanzas, I 13-14.

Behind the stage, two Bards describe the beauties of spring, I 15-16, and are followed in the same strain by the royal pair, I 16<sup>3</sup>-18

Scene 2 (comic intermezzo) place and actors as before Jester and Vichakshana quarrel, I 18<sup>1</sup> Retorts, sharp and coarse, follow, then rival

stanzas, i 19-20, then threats, i 20<sup>15</sup>. General laughter, i 20<sup>20</sup>.  
Exit Jester, i 20<sup>21</sup>

Scene 3 (the tipsy Magician) place and actors as before Reenters Jester, i 21<sup>1</sup>, announcing the Magician, who follows, i 21<sup>2</sup>, tipsy, singing ribald songs He offers to show a specimen of his powers to the King, i 25<sup>1</sup>. The latter suggests that he produce on the stage a lovely girl The wizard sets about it, i 25<sup>10</sup> Thereupon —

Scene 4 (love scene) place and actors as before Enters the Heroine, i 25<sup>11</sup> Rapturous stanzas from the King, i 26-27 She gives the King a coquettish glance, i 28<sup>9</sup> He is deeply enamored, i 29-34 She tells her story, i 34<sup>2-21</sup>. The Queen asks that the Heroine may remain a fortnight, i 34<sup>22</sup>, and conducts her to the gynæceum, i 34<sup>22</sup>

Behind the stage, two Bards in descriptive stanzas announce the evening, i 35-36, and the King goes to prayer.

## ACT II.

Scene 1 (the love-sick King) the palace garden. Enter King and Portressa, ii. 0<sup>1</sup>. Enamored stanzas, ii 1-6

Scene 2 (the bullet-doux) place and actors as before. Enter Jester and Vichakshana, ii. 6<sup>1</sup>. They discuss briefly the King's condition, ii. 6<sup>1-13</sup>, unheard by him

They address the King, ii. 6<sup>13</sup> It transpires that Vichakshana bears a love-letter, ii 6<sup>14</sup>, from the Heroine to the King. This the King reads, ii 8 Stanzas from Vichakshana, from her sister, and from the Jester, ii 9-11

The King asks, ii 11<sup>2</sup>, what happened to the Heroine after the Queen conducted her (at i 34<sup>22</sup>) to the gynæceum Properly the replies form no new scene, but they have such dramatic unity that it is well to treat them as a scene

Scene 3 (the taring scene, a duo between Vichakshana and King). place and actors as before Introductory questions and answers, ii 11<sup>2-4</sup> In eleven half-stanzas, ii 12-22, Vichakshana describes how the Heroine was arrayed and adorned in the gynæceum The King caps each half-stanza with one of his own, in which he interprets the description with some fanciful conceit. Exit Vichakshana, ii 22<sup>9</sup>

It now transpires that she and the Jester have arranged that the Heroine shall swing in a swing set up before the idol of Pārvatī, and that the King shall have an opportunity to observe her from an arbor near by, ii 29<sup>6-7</sup> With the Jester, the King "makes as if entering" the Plantain Arbor, ii 29<sup>11</sup>

Scene 4 (the swing scene) the palace garden; the Heroine in the swing, King and Jester concealed in the Plantain Arbor. The King pours forth his soul in rapturous stanzas, ii 30-32.

Then follows, in eight stanzas, ii 33-40, the Jester's description of the Heroine's swinging. It is filled with pretty conceits and forms a pendant to the tiring scene — The Heroine quits the swing, ii. 40<sup>2</sup>.

Scene 5 (serio-comic intermezzo) — the gardens. The King at the Plantain Arbor laments her departure in tragic strains, and the Jester gives mocking response, ii 40<sup>2</sup>-41. Evening approaches, ii. 41<sup>3</sup>. but night's coolness avails not to attemper the King's amorous fever, ii 41<sup>5</sup>.

The Jester leaves the King "alone" on the Emerald Seat, ii. 41<sup>6</sup>, and makes as if leaving the stage to get something to cool him off, ii. 41<sup>7</sup>. The King continues his amorous plaint, ii 42.

Scene 6 ("stage-traffic") a part, near by, of the gardens. Reënters Vichakshana with refrigerants, ii 42<sup>2</sup>. She and the Jester, ii. 43<sup>2</sup>, arrange it so that the King shall witness the coming açoka scene.

The King is imagined to secrete himself behind a shrub, ii 43<sup>3</sup>.

Scene 7 (the açoka scene) the garden. Enters the Heroine, ii 43<sup>7</sup>. She embraces a young amaranth, looks at a tilaka, and touches with the tip of her foot an açoka tree, whereupon all three burst into gorgeous bloom, ii 43<sup>14</sup>-47.

King and Jester discuss the matter, ii. 47<sup>1</sup>-49<sup>2</sup>.

Behind the scene a Bard describes the evening, ii 50. Exeunt all. See also p 289, n 2.

### ACT III.

From iii. 34<sup>2</sup> we infer that, between the last act and this, jealousy has prompted the Queen to imprison the Heroine in some room in the Queen's section of the palace; and that, unknown to the Queen, a secret subterranean passage has been made from this room to the palace garden.

The room where the lovers meet (iii. 20<sup>12</sup>) and the lamp-incident occurs (iii. 22<sup>4</sup>) adjoins the prison room, as I think; for the lovers go from their meeting-room to the garden by the subterranean passage, and they must enter the passage from the prison room or near it. This meeting-room has a "back-door" entrance, perhaps from some obscure court-yard.

The prison room is an "inner room," close and sweat-provoking, iii. 22<sup>1</sup>. That it is near the Queen's I infer from iv. 19<sup>27-28</sup> and 32<sup>5</sup>.

Scene 1 (the King's vision). a place outside the palace (perhaps an obscure court-yard?) near the lovers' meeting-room. Enter King and Jester. The King describes a vision in which he met the Heroine, iii. 2<sup>1</sup>-3. To divert him, the Jester tells an elaborate counter-vision, iii 3<sup>1</sup>-7. The two engage in a lengthy and rapid discussion of love, iii 8<sup>1</sup>-19.

From behind the stage they hear the enamored plaints of the Heroine, iii 19<sup>2</sup>. The Jester indulges himself in much badinage with the King, iii 20<sup>1</sup>. Both "make as if entering," by a "back-



door," the meeting-room, in 20<sup>13</sup>, that is, they "step about" by way of intimation to the spectators that they are entering it, though remaining, of course, on the stage

Scene 2 (the lovers' meeting) [part 1] a room near the prison room (see above) Enters the Heroine, with her friend, to meet King and Jester, in 20<sup>13</sup>. The King takes the Heroine's hand, in 20<sup>15</sup> She has just come from a close "inner-room," so the Jester fans her, and in so doing puts out the lamp, in 22<sup>1-4</sup>.

King and Heroine hand in hand,—the four now grope their way [part 2] through the prison room (? see above), and then [part 3] through the dark passage, in 22<sup>2</sup>, to the gardens [part 4]

Scene 3 (the moonrise scene) the palace garden A continuation of the last part of the foregoing scene Stanzas of admiration and delight from the King, in 23-24 Behind the stage, Bards describe the rise of the full moon, in 25-28 Then follow stanzas by the Jester, Kuraṅgikā, and the Heroine, in 29-31, and the King, in 32-34

Sudden uproar, iii. 34<sup>1</sup> The Queen has heard of her consort's tricks and is coming, in 34<sup>1</sup>. The Heroine escapes, by the secret passage, to her prison, in 34<sup>2</sup>. Exeunt omnes.

#### ACT IV.

From iv. 9<sup>2-7</sup>, it appears that the Queen has now learned of the subterranean passage and blocked up its entrance. We are forced to assume that this closure of the passage is made *at the garden end* thereof. For the Heroine, the passage thus becomes a cul-de-sac: its prison end is open; she can enter it and traverse its entire length; but she cannot get out at the garden end.

Accordingly, somewhere near the garden end, a new branch passage has been excavated from the main passage to the sanctuary of Chāmundā near the Banyan, the mouth of this branch passage being concealed behind the idol, iv. 18<sup>13</sup>. Between the entrance of the Magician and that of the King (scene 5), the Heroine traverses the passage that connects the prison and the sanctuary five times.

Scene 1 (the love-sick King) presumably, the King's apartments Enters, with his Jester, the King, and bemoans the ardor of summer and of love Episode of the tame parrot, iv. 2<sup>1</sup> More stanzas of love and summer, iv 3-9.

The Jester now tells the King how the Queen has closed up the entrance to [the garden end of] the subterranean passage, and tells of the guards that have been set all about that entrance, iv 9<sup>2-12</sup>

Scene 2 ("stage-traffic") place and actors the same Enters Sāraṅgikā, iv. 9<sup>13</sup>, with a message from the Queen. "The King must mount the

palace roof today to see the Banyan festival," iv. 9<sup>3</sup>. Exit *Sāraṅgikā*, iv. 9<sup>3</sup>.

Scene 3 (the Banyan festival). from the palace roof. iv. 9<sup>3</sup>, King and Jester look down on an elaborate dance. In nine stanzas, iv. 10-18, the Jester describes the dance, the merry-makings, and the off-hand theatre play (impersonations with masks, etc.)

We must here imagine a slight interval in which King and Jester come down from the palace terrace and go to the Emerald Seat, and thence to the Plantain Arbor. But see note to ii. 29<sup>7</sup>.

Scene 4 ("some necessary question of the play")- the Plantain Arbor, palace garden, iv. 18<sup>1</sup>. Re-enters *Sāraṅgikā*, iv. 18<sup>1</sup>, with a message from the Queen "The Queen has arranged that the King, this very evening, shall take to wife yet another princess, iv. 18<sup>1</sup>, a princess of *Lāta*, named *Ghanasāra-mañjari*," iv. 18<sup>3-4</sup>. The messenger, furthermore, narrates that the Magician induced the Queen to assent to this arrangement on the ground that her husband, the King, would become an Emperor by contracting this new marital alliance, iv. 18<sup>2</sup>. The ceremony is to take place in a sanctuary near the Banyan, presumably the festival Banyan, iv. 18<sup>3-4</sup>. Exit *Sāraṅgikā*.

After exchanging suspicions (iv. 18<sup>3-4</sup>) that the Magician is at the bottom of this affair, exeunt King and Jester. The mention of their exit is omitted in the stage directions.

Scene 5 (the wedding): the sanctuary of *Chāmupā*, in the palace garden, near the Banyan. With two episodes-

Episode 1<sup>a</sup>, the prison room; 1<sup>b</sup>, the Queen's apartment.

Episode 2<sup>a</sup>, the prison room, 2<sup>b</sup>, the Queen's apartment.

Enters the Magician, iv. 18<sup>5</sup>, and does homage to the Goddess, iv. 19, whose idol screens the mouth of the new branch passage, iv. 18<sup>5</sup>.

Enters the Heroine, iv. 19<sup>1</sup>, coming from her prison, and issuing forth from the passage by a small opening behind the idol.

Enters the Queen, iv. 19<sup>3</sup>, coming from the garden, and is dumfounded at seeing the Heroine, whose escape from the prison she thought she had at last effectually blocked. The Queen cannot believe her own eyes, iv. 19<sup>4-5</sup>. Accordingly,

Episode 1<sup>a</sup>. The Queen, iv. 19<sup>5</sup>, on pretext of returning to her apartments to get some things for the wedding (iv. 19<sup>5</sup>), "steps about" on the stage, to indicate that she is leaving. We are to imagine that she goes by way of the garden to the prison room. The Magician sees through her pretext and sends the Heroine hurriedly back, iv. 19<sup>6</sup>, by the new branch passage, to her prison, which she is of course imagined to reach before the Queen. The Queen is again no less astonished to find the Heroine quietly seated in the prison, iv. 19<sup>6</sup>, and, after a few words with her, "starts" to return to the sanctuary,

iv. 19<sup>37</sup> Thereupon, the Heroine returns thither by the secret passage, with speed (see iv. 19<sup>41</sup>)

Episode 1<sup>b</sup>. The Queen, on her way back, to make good her pretext, stops at her own apartment for a moment while she and her friends pick up the things for the wedding, iv. 19<sup>38-39</sup>. Arriving at the sanctuary, she is again dumfounded, iv. 19<sup>42</sup>, at seeing the Heroine as before.

Episodes 2<sup>a</sup> and 2<sup>b</sup> are simply repetitions of the same manoeuvres, iv. 19<sup>43-45</sup> and iv. 19<sup>46-47</sup>

Enters the King, with his Jester and Kuraṅgikā, iv. 19<sup>48</sup>. Effusive admiration on the part of the King, iv. 19<sup>49</sup>-20 The Jester shuts him up, iv. 20<sup>1</sup> The attendants proceed to arrange the wedding costume for the King and for "Ghanasāra-mañjarī," iv. 20<sup>2</sup> It now transpires, iv. 20<sup>3</sup>, that the latter is no other than Karpūra-mañjarī. The ceremony is performed, iv. 21<sup>1</sup>, and the King "takes his seat as an Emperor," iv. 21<sup>4</sup>

Behind the stage, a Bard congratulates him, iv. 21<sup>4</sup>; the King felicitates himself, iv. 23; and the play closes with the usual benediction.

## 5. Dramatis Personæ.

Chanda-pāla, the King

Kapiṣṭhala, his Jester (Vidūshaka), a Brahman.

Vibhrama-lekhā, the Queen

Vichakshanā and Sāraṅgikā, her attendants

Bhāiravānanda, a master magician

Kāñchana-chanda and Ratna-chanda, two bards.

Porteress, an unnamed woman, who serves as door-keeper

A tame parrot.

Karpūra-mañjarī, the Heroine

Kuraṅgikā, her confidante.

NOTE — The Heroine is the daughter of Valisabha-rāja, King of Kuntala, and of his wife, Capi-prabhā (p. 240). The latter is the sister of Vibhrama-lekhā's mother. The Heroine and the Queen of our play are therefore first cousins (daughters of sisters)

ABBREVIATIONS. — For abbreviated titles of books and papers cited, see pages 175-177.

# KARPŪRAMAÑJARĪ.

## ACT I.

### PROLOGUE

#### INVOCATION.

ALL hail to Sarasvatī!<sup>1</sup> joy to the poets, Vyāsa<sup>2</sup> and the rest! may the most excellent words of others too<sup>3</sup> turn out highly acceptable to the critics! may the Vāidarbhī style of writing<sup>4</sup> flash like a revelation upon us,—so too the Māgadhī and also the Pāñchālīkā! may the connoisseurs of poetry let these styles melt on their tongue, as do Chakora birds with the moon-beams!<sup>5</sup> 1

Moreover.

Ever cherish ye deep reverence for<sup>6</sup> the loves of Cupid and [his wife] Rati, in which no flurried embraces are noticed, no noisy kissing is going on, nor amorous beating of the breasts.<sup>7</sup> 2

[End of the invocation.<sup>8</sup>]

STAGE-MANAGER. May the union of Īva and [Pārvatī, his wife,] the Daughter of Himālaya, who are dear to the hosts of the Gods, whose pledge of love is [their son,] the Six-faced [God, Kārttikeya], and who are adorned with a crescent moon [on their brows], yield you happiness 3

And again:

Victorious is Rudra,<sup>9</sup> who often, as he bows low<sup>10</sup> to assuage [his Pār-

<sup>1</sup> The Goddess of Speech

<sup>2</sup> Reputed author of the Mahā-bhārata

<sup>3</sup> That is, of this dramatic company, no less than those of the more famous poets

<sup>4</sup> The styles (rīti) are enumerated at Sāhitya-darpana, no 625 f. See Kāvya-darpana, i 40 f.

<sup>5</sup> On which they are said to feed

<sup>6</sup> Bow down (far, i e ) low before

<sup>7</sup> Loves, not possessing noticed embrace-flurries, nor produced kissing-noise, nor performed breast-beatings

<sup>8</sup> Recited presumably by the sūtra-dhara or Director (who here makes his exit); and, if so, an interesting survival of older dramatic usage. See Konow's Essay, p 198, and Lévi, pp 379, 135. The "Director's" first subordinate seems to have been the "Stage-manager", and subordinate in turn to the latter was his "Assistant". See p 217

<sup>9</sup> Tantamount to Īva.

<sup>10</sup> In his bowings

vatī's] jealous anger, lays—a bit quickly<sup>1</sup>—at the lotus-like feet of the Daughter of Himālayā his offering of pearly moon-beams,<sup>2</sup> together with a silvery conch made of the moon's slender crescent and filled to the brim<sup>3</sup> with waters of the Ganges of Heaven, and places his two hands the while [in token of reverence] on his bowed head. 4

[Walks about the stage and looks toward the tiring-room.]

But our players seem [already] to be busy about their acting: for one actress is getting together such costumes as suit the rôles; another is twining garlands of flowers; [4] a third is putting the masks in order; some one seems to be rubbing colors on a palette; here they are tuning<sup>4</sup> a flute; there a lute is being strung; [5] and here they are making ready three drums; here the noise of timbrels is heard; [10] there they are rehearsing the introductory stanza. So I'll call some attendant and inquire.

[Looks toward the tiring-room and beckons.] [12]

[Enters the Assistant of the Stage-manager.]

ASSISTANT. Sir, your commands. [15]

STAGE-MANAGER. You seem to be busy about a play, are you not?

ASSISTANT. To be sure. We are going to enact a Saṭṭaka.

STAGE-MANAGER. But who is the author of it?

ASSISTANT. Your worship, let this be answered: who is called "Moon-crowned"?<sup>5</sup> and who is the teacher of Mahendrapāla, the crest-jewel of the race of Raghu? 5

STAGE-MANAGER. [Reflecting.] Aha! that, I think, is an answer in the form of a question: [aloud] Rāja --- cekhara!

ASSISTANT. [Yes,] he is the author of it.

STAGE-MANAGER. [Recollecting.] It has been said by the connoisseurs:

"Saṭṭaka" is the name of a play which much resembles a Nāṭikā, excepting only that Praveçakas, Viśvakambhakas, and Aṅkas do not occur. 6

[Reflecting.] Then why has the poet abandoned the Sanskrit language and undertaken a composition in Prākṛit?

<sup>1</sup> For fear lest her anger increase.

<sup>2</sup> Of moon-light pearls.

<sup>3</sup> See under 3. Literally, 'to the root,' and so, 'radically or completely.' Similarly at 5. 2.

<sup>4</sup> See QB. under śhāna 1 (w).

<sup>5</sup> Literally, 'Having the night's beloved (rasnivallabha) [i.e. the moon, which is also called rāja] as his crown' (śhānda) [Sanskrit, śikhanda, used as an equivalent for cekhara.] That is, the assistant's reply is couched in the form of a charade.

ASSISTANT. Sanskrit poems are harsh; but a Prākṛit poem is very smooth; the difference between them in this respect is as great as that between man and woman. 7

And he who is expert in all languages<sup>1</sup> has said :

The various themes remain the same; the words remain the same, although undergoing [certain phonetic] modifications<sup>2</sup>: a poem is a peculiar way of expression,<sup>3</sup> be the language whichever it may. 8

STAGE-MANAGER. And has he then [the poet] made no statement about himself?

ASSISTANT. Listen. A statement has indeed been made by one of his poet contemporaries, the author of the story of Mrgāṅkalekhā, by Aparājita,<sup>4</sup> namely, as follows :

He who has risen to lofty dignity by the successive steps of young poet, chief poet, and teacher of King Nibbhara,<sup>5</sup> [i.e. Mahendrapāla], — 9

He is the author of it, the famous Rājasekhara, whose merits make resplendent the three worlds even, [and] are left unblemished [even] by the rivalry of the moon. 10

STAGE-MANAGER. At whose instance then are you enacting the play?

ASSISTANT. The crest-garland of the Chauhan family,<sup>6</sup> the wife of the chief poet Rājasekhara, the lady whose husband wrote the play, Avantasundarī, — she desires us to enact it? 11

Moreover :

In this excellent Saṅgita, which is a river of poetic flavors, [King] Chandapāla, the moon of our earth, in order to achieve the rank of an Emperor, takes to wife the daughter of the Lord of Kuntala. 12

STAGE-MANAGER. Come, then! what we have at once to do let us accomplish; for the Director and his wife, who have taken the parts of the King and the Queen, are waiting in the tiring-room

[The two walk about the stage and exeunt] [4]

[End of the Prologue.]

<sup>1</sup> This seems to refer to Rājasekhara. — The following *jadhā* is like the Greek "recitative *ῥη*."

<sup>2</sup> Such namely as obtain between Prākṛit words and the corresponding Sanskrit ones

<sup>3</sup> That is, its distinctive character lies in

its mode of expression. The definition is, in the original and as we give it, loose.

<sup>4</sup> See p 197

<sup>5</sup> See p 178

<sup>6</sup> See p 180, and C M. Duff's *Chronology of India*, p 277, and *Journal of the Royal Asiatic Society*, 1899, p. 548

<sup>7</sup> Lit., 'it, the work of her husband.'

[Then enter the King, the Queen, the Jester, and, according to rank, the attendants All walk about the stage and take seats in due order] [7]

KING. O Queen, daughter of the sovereign of the Deccan, I congratulate you that the spring is begun <sup>1</sup> For,

Inasmuch as the maidens no longer put much wax on their lips,<sup>2</sup> and do not in arranging their braids anoint them with fragrant oil, and do not put on a bodice, and are indifferent even as to the use of the thick saffron<sup>3</sup> for their mouths,—therefore I think the festal spring-time is at hand and has overcome by its power the cold. 13

QUEEN. I too, in my turn, will congratulate you.

Now that the frosts are gone, [again fair maidens] rub their pearly teeth.<sup>4</sup> Little by little [again] they set their hearts on extract of sandal.<sup>5</sup> At this season, behold, couples sleep on the verandas of their dwellings,<sup>6</sup> the blankets heaped [unused] at the foot [of their couches]. 14

FIRST BARD.. [Behind the stage.] Victory, victory to thee, [O King]! Thou gallant of the women of the East, thou champak-bloom ear-ornament of the town of Champā,<sup>7</sup> thou whose lustre (*rāḍhā*) transcends the loveliness of Rādhā,<sup>8</sup> who hast conquered Assam by thy prowess, who

<sup>1</sup> See p. 214-215.

<sup>2</sup> As they would in the cold weather to prevent chapping

<sup>3</sup> In the Indian materia medica (see *Dhanvantariya Nighantu*, p. 96) saffron is esteemed fragrant and pungent and hot and as a specific for cough, phlegm, and sore throat. Hence pretty girls have less need of it at the end of the season of cold and of colds

<sup>4</sup> With rind of betel (cp p. 181). Konow *-cites Viddh.*, p. 75<sup>2</sup> (*chollāda* = *gharsita*), and H. 4 395 (*choll* = *taka*). 'Fair maidens (do, i.e. putzen, un-marganti) cleanse their teeth'. This too is a sign of returning spring for in the cold weather it was actually painful to cleanse them because of cracked lips — *Vā-sudara* renders *chollanti* by *sphuranti*: 'the teeth-jewels flash,' i.e. girls show their pearly teeth in laughing, which they could not bear to do while their lips were so chapped. Cp *Ritu-samhāra*, iv. 6

<sup>5</sup> Esteemed as the most eminent refrigerant (*Dhanvantari*, p. 93), and so the exact opposite of the calefacient saffron. Cp *Indische Sprüche* 1763, 2215

<sup>6</sup> *Ghara* seems to include the whole

dwelling-place, i.e. the central bungalow and all the adjoining compound. In cold weather, people slept, for the sake of warmth, in the *antar-grha*, the innermost apartment or perhaps the central bungalow. Now, on account of the heat, they have left off doing so, and sleep in the *salās* these may be thatched-roofed sheds without walls (to secure shade and allow circulation of air), or else verandas around the *antar-grha*, and might, in either case, be called *maghmas* as being 'between' the *antar-grha* and the walls of the compound.

*Vātsyāyana*, *Kāmasūtra*, ed. Bombay, 1891, p. 44 45, speaks of a dwelling with spacious court and with two sleeping-rooms (*bhavanam dvī-vāśagrham*), an inner (*ābhy-antaram*) and an outer (*bāhyam*); the comment refers also to the *vāstuvidyā*

<sup>7</sup> The champak-tree has a very fragrant golden flower much used as a decoration for the hair and ears. The far-fetched metaphor of the bombastic panegyrist is chosen here in part for the sake of the pun

<sup>8</sup> Laterally, O thou having the loveliness of Rādhā [a district of western Bengal]

providest merry-makings (*keli*) for Hari-keli,<sup>1</sup> who mayst well make light of<sup>2</sup> the beauty of genuine gold, who delightest us by the comeliness of all thy person! — May the beginning of the fragrant season [spring] be a joy to thee! For now,

Cool from the Malabar mountains, are coming the [vernal] breezes<sup>3</sup>  
Wanton they ruffle the down on the cheeks<sup>4</sup> of the Pāndua women,  
Breaking the jealous pride<sup>5</sup> of the tender maidens of Kāñchi,  
Filling the matrons of Chola with passion for love's embraces,  
Waving the tresses [fair] of the beauties that dwell in Karnāta,  
Tying the knots of love 'twixt the Kuntala girls and their lovers.

15

SECOND BARD [*Behind the stage.*] The champak bloom has become like to a Marāṭha girl's cheek when rubbed with saffron-paste.<sup>6</sup> The jasmynes, with blossoms as fair as slightly churned milk, are bursting and bursting<sup>7</sup> The dhak-tree,<sup>8</sup> blackish at the root,<sup>9</sup> and with bees clinging to its tips, looks as if bees were clinging to it from head to foot<sup>10</sup> and drinking its juices.

16

KING. Dear Vibhramalekhā, say not that I have congratulated thee, nor that thou hast congratulated me; but rather that both of us have been congratulated by the two bards, Kāñchana-chanda and Ratna-chanda<sup>11</sup> [2] So now to her heart's content let my Queen with eyes as big as [her]

surpassed by thy (*rādha* or) lustre<sup>1</sup> — again a pun.

<sup>1</sup>A name for Bengal (*Hemachandra*, 957) — again a pun

<sup>2</sup>Literally, 'hast made light of,' i.e. art so handsome that thou canst well afford to do so — When it comes to the version of Indian panegyric, English is poor indeed

<sup>3</sup>Cp Madanikā's song *ksaumāṇa-pa-dāsa*, near the beginning of act I. of *Ratnāvali* (translated, Wilson, II. 270) Also, *Kādambari*, p. 437<sup>2</sup> Similarly Tennyson, *Locksley Hall*, line 20, "In the Spring" etc

<sup>4</sup>Literally, 'Wanton in causing hornpulation on the edges of the cheeks'

<sup>5</sup>So that they yield to the seductions of love The same idea at II. 50<sup>2</sup> and II. 30<sup>2</sup>

<sup>6</sup>Of saffron it is also said that it will make the face as fair as the full moon's disk — *Yogaratrikāra*, under *ksudrarogacikitsā*, p. 382<sup>2</sup> of Poona ed The tertium comparationis appears to be the color common to the

golden-kneed champak blossom and to the flesh-tint of the cheek when somewhat yellowed by the overlaying of saffron.

<sup>7</sup>The flowers of most varieties are very fragrant and of pure milkv whiteness — cp I. 19<sup>2</sup>

<sup>8</sup>The *Butea frondosa*, a middle-sized tree, its trunk crooked and covered with ash colored, spongy, scabrous bark. Lac insects [*Coccidae*] are frequent on its small branches and leaf-stalks So Roxburgh, p. 540 f. The lac exudes from the punctures made by the coccus. — See Griffiths, fig 72 and pl. 63

<sup>9</sup>So that this too (see preceding looks as if bees were swarming upon it

<sup>10</sup>Literally, appears (notatur) as if quaffed by bees that cling [to it] even in two directions or points, i.e. even at top and bottom' — Perhaps *bhasala* (here rendered 'bee') refers (inaccurately?) to the coccus insecta.

<sup>11</sup>He is called by the equivalent name *Māñkya-chanda* at II. 26<sup>2</sup>.



open palm,<sup>1</sup> contemplate this festal season of spring :<sup>2</sup>—[of spring,] that quickens<sup>3</sup> hold maids unto amorous flurry ; that sets a-dancing like dance-girls the creepers that sway in the Malabar breezes ; that sweetly recites its pañchama-note in the throats of the soft-throated [cuckoos] ;<sup>4</sup> that brings forth in ample measure the rods for the bows of Cupid and speedeth the arrows of love with vehemence none may hinder ;<sup>5</sup> [of spring,] the loved friend of [that] matron staid, [the Earth,] the Keeper of Treasure. [3]

QUEEN. The Malabar-breezes have indeed begun, as the bards have said. For,

Waving the garlands that hang in the doorways of Lañkā,<sup>6</sup> slowly swaying the sandal-tree thickets in the hermitage of Agastya,<sup>7</sup> blended with odors of camphor, making to tremble the clumps of açoka,<sup>8</sup> setting completely a-dancing the creepers of betel, impetuously kissing the waters of Tāmraparnī,<sup>9</sup> [hither at last] are blowing the breezes of Chāitra.<sup>10</sup> 17  
And again:

"Your jealous pride quit ye, [fair maids!] give [each] to your darling a glance, be it never so restless!<sup>11</sup> [for] tender youth, that plumps your swelling breasts, by days is measured,<sup>12</sup> five [perchance], or ten!"—such is, as it were, the Five-arrowed God's<sup>13</sup> all-galling command, disguised

<sup>1</sup> Cp note to l. 32.

<sup>2</sup> I take mahūsavā (madhu-utsava) as an instance of rūpaka (Dandin's Poetics, n. 66) and interpret it, not as 'spring-festival,' but rather as 'the spring which is like to a festival,' and so, 'the festal season of spring.' Similarly, 'creeper dance-girls,' i.e. 'creepers that are like dance-girls.'

<sup>3</sup> Literally, [spring,] 'possessing the note, sweet and recited (or sweetly recited), in the throats of the soft-throated [kokiles or kōils].'

<sup>4</sup> I take this as a copulative compound (Whitney, Grammar, § 1257) made up of two possessive compounds: literally [spring,] 'possessing abundantly-produced Cupid's-bow-rods and possessing unbroken arrow-impetuousness'—The exceedingly long word is notable for its excessive alliterative use of *ndā*.

<sup>5</sup> Ceylon

<sup>6</sup> Located on a crest of the Malabar range

by the Rāmāyana, ed. Bombay, iv 41 16; but a later stanza (34) of the same canto inconsistently puts his dwelling on Mount Kuñjara in Ceylon.—The canto contains many of the geographical allusions which occur in this play. Cp Lassen, Indische Alterthumskunde, i 163 f.

<sup>7</sup> Kañkellī, a name for the açoka-tree—see my notes to l. 20<sup>7</sup>.

<sup>8</sup> A river rising near the southern end of the Western Ghats and flowing generally south and east to the gulf of Manar. At present the name Malaya is hardly applied to the Ghats so far south.

<sup>9</sup> The first month of spring, March–April, p 214

<sup>10</sup> Literally, 'a glance, followed by unsteady movements (of the eyes).'

<sup>11</sup> Literally, 'youth [is] for days.'

<sup>12</sup> Cupid's.—For 20 names of Cupid and for names of his belongings, see Hemachandra, 227 ff.

under the melodious warblings of the cuckoo, which the festal season of Chāitra [just now] hath suddenly given.<sup>1</sup> 18

JESTER. Hi there! among you all, I'm the only one that's a bit of a scholar for my father-in-law's father-in-law used to lug around books at another man's house.

ATTENDANT [Vichakshanā]. [*Bursts out laughing.*] Got your learning by direct inheritance, then, didn't you? [4]

JESTER. [*Rather nettled*] Ha, you slave-girl's child, who'll be a bawd in your next birth, you Vichakshana, Small-Fraction-er!<sup>2</sup> am I such a fool as to be laughed at even by you? [6] And besides, — O you polluter of other men's sons, you light-o'-love,<sup>3</sup> you terror of the gambling-hells, hand and glove with ruined folk!<sup>4</sup> — what have *you* got to say against my inheriting my learning?<sup>5</sup> please take notice that they who are born in Akāla-jalada's family do get their learning by inheritance! but there's no use in talking. — "Bangle on your wrist, no need of a mirror."<sup>6</sup> [10]

VICHAKSHANĀ. [*Reflecting.*] Right you are! — Nor of asking<sup>7</sup> the bystanders if a horse is speeding, when you see him on the dead run. — Come now, give us a description of spring. [14]

JESTER. How do you come to be standing there chattering like a caged starling?<sup>8</sup> You don't know anything. — So I'll give my recitation

<sup>1</sup> I find a very similar thought in Kāvya-prakāśa, x 105, p 705, ed. Bombay (given also by Böhrlingk, Sprüche, 2021, kṣānah, etc)

<sup>2</sup> I coin this word to reproduce the jingling and ringing billingsgate of the original — nullakkhane viakkhane, 'insignificant Vichakshanā', and neglect the -ā.

<sup>3</sup> An unclear word, perhaps 'having the character of a bee' (in its flight), i.e. 'unsteady, capricious'

<sup>4</sup> 'O thou, united with ruined folk,' root trut

<sup>5</sup> 'Was the inheriting of my learning a discredit?'

<sup>6</sup> The fact is as plain without talk as is a bangle on your wrist without a mirror. This last seems to be a proverb (p 206) and in abrupt form

<sup>7</sup> That is, 'and no need of asking' etc — Apparently a second proverb of the same purport as the foregoing

<sup>8</sup> 'Caged sārī' The same as the maana-sārī, Skt madana-sārīkā. From maanā or mayapā Platts derives mainā, the name of the mina bird. see his Hindustānī Dic'y, under mainā, p 1108a. The mina is the talking starling or religious grackle of India, the Eulabee religiosa see Century Dic'y, under Eulabee, and picture

As Dr Konow tells me, the sārīkā is mentioned with the parrot (snake sālīkā) as early as Aśoka's reign, namely in Edict 5 of the Delhi Pillar see Senart, Les édités des piliers, p 44, 65, or Bühler, ZDMG xlv. 64, 69, or Bühler, Epigraphia Indica, ii. 259

The birds are habitual companions in literature and in life. A caged parrot and the mina are mentioned together, Mirochakatikā, ed. Stenzler, p 71<sup>u</sup>, the latter as chattering (kurukurādi) like a saucy house-maid. Cp the whole scene with the caged sārī, Ratnāvalī, beginning of act ii, and parrot

before my old man<sup>1</sup> and the Queen : for musk isn't sold in a petty hamlet or a jungle ; nor is gold tested without a touchstone.<sup>2</sup> [18]

[*So saying, he recites*]

The Sinduvāra shrubs that bear a quantity of blossoms like to rice-pudding,<sup>3</sup>—my favorites are they ; and also the multitudes of fair jasmine blooms, like to strained buffalo-milk.<sup>4</sup> 19

VICHAKSHAṆĀ. [*Derisively.*] Your words are as paltry as you yourself are.<sup>4</sup>

JESTER. Well then, Miss Noble-Words, do you give a recital.

QUEEN. [*Smiling a bit.*] Friend Vichakshanā, you're rather puffed up<sup>5</sup> with pride before us on account of your strong poetic ability. [5] So then, do you recite now, before my lord, [the King], a bit of poetry of your own making : for that is true poetry which will bear recital<sup>6</sup> in the assemblies ; that is pure gold which proves clear<sup>7</sup> on the touchstone ; she is a true wife who gladdens her husband ; he is a true son who makes his family illustrious. [7]

VICHAKSHAṆĀ. As the Queen commands. [*So saying, she recites*]

episode of this play, iv. 4 In KES 77, parrot and minx tell stories — Caged birds in frescoes, Griffiths, pl. 45

The Indian exquisite (nāgarika) spent the time between his forenoon meal and his midday nap in teaching his parrots and starlings to talk see Kāmasūtra, ed. Bombay, 1891, p. 48<sup>u</sup>, 49<sup>is</sup> ; Bāṇa's Kādambarī, p. 356 end For this accomplishment both birds have great capacity They can rattle off at a great rate the Vedas and Śāstras, which they incessantly overheard. Kādambarī, p. 81<sup>3</sup>, 88 ; cp Harṇascharita, p. 244<sup>7</sup>, 221 end ; also, above, p. 204, Puschel. Secrets must not be told in their presence — comm to Manu vii. 149 A very learned parrot appears at KES ix. 23 ff. Both birds alike come to grief for their much talk, Sprüche, 899

See T C Jerdon, Birds of India, Calcutta, 1863, i p. 320-340 ; R C Temple has a valuable paper about the bird, Panjābī Shārah, Indian Antiquary, xi. 291-3. cp xiv. 305 (Aelian's description) See also Wilson, Hindū Theatre, ii. 277 ; and Index to Ruding's Kādambarī, p. 225, undermaṇa While I am studying this subject, my friend Rouse, of Rugby School, sends me his charming

book, The Talking Thrush, London, 1899 And Bloomfield refers me to Kāuṣika, x. 2, etc (very pretty symbolism)

<sup>1</sup> The Śāhitya-darpana, no. 431, allows vaassa, 'comrade,' as a form of address to the king, to be used by royal sages and by the jester. When so used by the jester, with pīa-, it seems to me to connote no less familiarity than our colloquial "Old Man" — The chief of police uses it when he offers to treat the low-caste fisherman, who, after finding Çakuntalā's ring, gives part of the money-reward to the officers (end of prelude to act vi.). Cp preface, p. xix

<sup>2</sup> I mustn't cast my pearls before swine, nor seek the applause of "the unskilful" Only "the judicious" must pass upon my verses — Proverbial expressions again

<sup>3</sup> In whiteness Cp i. 16<sup>3</sup> and Kādambarī, p. 100, 261 — The Jester's verses smack of the kitchen.

<sup>4</sup> "Your words smach your own paltriness," taking Kantārattana as = kārpanya.

<sup>5</sup> For utiānā. Konow cites Pāyalaocchi, st. 75

<sup>6</sup> "That is poetry which is recited" etc.

<sup>7</sup> Sub voce gīrvad. cp H. 4. 62

The winds that had almost died on<sup>1</sup> the flanks of the mountains of Lañkā, that had grown weak from filling wide-expanded hood after hood of the serpents,<sup>2</sup> wearied with dalliance,<sup>3</sup>—at this season, they, as Malabar-winds, mingling with the sighs of maids whose lovers have left them, have become, suddenly, although in their childhood,<sup>4</sup> strong, filled as it were with freshness.

20

KING. Truly, Vichakshanā is clever (*vichakshanā*) by reason of her skill in expression and her variety of diction. And so, she stands—what else?—as a crest-jewel of poets.

JESTER. [*Nettled.*] Then why don't you say it straight out; "Vichakshanā's at the tip-top in poetry, [and I,] Kapṣipāla, a Brahman, at the very bottom"? [4]

VICHAKSHANĀ. My good man, don't get excited. It's your poem that betrays your poetic ability<sup>5</sup> for your words, fine [enough in themselves], although [spent] on a matter blameable for paltriness,—like a string of pearls on a flabby-breasted [old hag], like a [trig] bodice on a pot-bellied creature, like the collyrium pencil<sup>6</sup> on a one-eyed woman,—are not over and above charming. [7]

<sup>1</sup> Root *akhal* 'stumbled,' or (as we say of the wind) 'fallen', and so, 'checked by'

<sup>2</sup> Literally, 'had come to impoverishment in the wide expanded hood-row's (subjective genitive) swallowing' The ranks of expanded hoods of the female serpents have swallowed so much of the wind that its force has slackened! Characteristic exaggeration! Quite similar is the idea of Dandin, who calls the slack south-wind the "leavings from the repasts of the serpents of the Malabar hills," *Daṣakumāra-charita*, I v, beginning—"The snakes, 'tis said, on wind are fed." Sprüche, 4878, *phani pavanabhuk* cp 4876 "The Cobras prefer taking their food at dusk or in the night"—Fayrer, p 6

My colleague, Mr Samuel Garman, Herpetologist of the Agassiz Museum, kindly refers me to Sir Joseph Fayrer's *Thanaoplia* of India, 2d ed., London, 1874. Plates 1-6 of this magnificent folio are devoted to the very deadly *Naja tripudians*, the Naga, or Cobra di Capello. I quote from page 7 "Some of the snake-catchers have a curious notion concerning the sex of the Cobra. They

say that the hooded snakes are all females and poisonous, and that the males are all hoodless and innocent." It is not venture some to assume that this belief, albeit unfounded, was current a thousand years ago and accepted by our poet. Hence the significance of his specific mention of the female serpents. The males are in fact smaller than the females, Mr Garman tells me.—If Fayrer is not accessible, the reader may consult Joseph Ewart's *Poisonous Snakes of India*, London, 1878

<sup>3</sup> Cp Bhartṛhari's *ardham nītvā*

Because the season in which they blow has only just begun.—The whole stanza is commented in Jhalikar's ed. of *Kāvya-prakāśa*, iv 41, p 167

<sup>5</sup> That is, if you have any and here, yours show that you haven't.—I purposely use 'betray,' as having, like *pasunedī*, a sinister connotation.

<sup>6</sup> That is, the strokes of the pencil with which women applied the collyrium to blacken their eyelids and eyebrows by way of adornment.

JESTER. With you, on the contrary, although your matter was charming, — it wasn't pretty, the way you strung the words together. [8] Like a row of copper bells on a golden girdle, like trimmings of coarse silk on a [fine] silken fabric, like sandal-ointment on a girl of loveliest tint,<sup>1</sup> — it [your language] doesn't partake of the elegance [of your ideas].<sup>2</sup> But in spite of all that, you do get praised. [10]

VIOHAKSHANĀ. My good man, don't get excited. There's no rivaling you: for you, though unlettered as the iron beam of a goldsmith's balance, are employed [in a, *that is*] as part of a [still finer] balance for weighing jewels; while I, though lettered like a [common] balance, am not employed in the weighing of gold.<sup>3</sup> [14]

JESTER. If you ridicule me that way, I'll tear off that part of you that goes by the name of Yudhishthira's eldest brother,<sup>4</sup> your left one, and your right one too, in a hurry. [15]

VIOHAKSHANĀ. And I'll break that part of you that goes by the name of the asterism<sup>5</sup> following Latter Phalguni, in a hurry. [16]

KING. Man, don't talk that way. She has some standing<sup>6</sup> in the line of poetry. [18]

JESTER. [*Nettled.*] Then why don't you say it straight out: "Our little hussy's a first-rate poet, ahead even of Harivrdha, Nandivrdha, Potṭāsa, Hāla, and the rest"? [*So saying, he prances around on the stage.*] [21]

VIOHAKSHANĀ. [*Derisively.*] You take yourself off to where my first swaddling-clothes went.<sup>7</sup> [23]

<sup>1</sup> To an Occidental, *gaura*, 'yellowish' is a doubtful compliment: it is applied to a beautiful woman of golden flesh-tint, at Rāmāyana v. 10 52, ed. Bombay, and is used similarly here, as I think.

<sup>2</sup> Or, your uncouth words do not support or keep from falling (*avalambedi*), that is, do not keep from appearing ridiculous, the elegance of your ideas. — The jester's words are good and his subject bad (like pearls on a bag). Viohakshana's words are bad and her subject good (like a coarse patch on a fine fabric). I am not sure about *avalambedi*. If I am right, the sandal-ointment seems out of place.

<sup>3</sup> Presumably, the beam of the common balance, for bulky things like cotton, had

its divisions marked by letters (*akṣara*), while the beam of the balance for weighing gold or finer objects was not lettered. At any rate, the play of words on "unlettered" (= 'unmarked' and 'illiterate') and "lettered" (= 'marked' and 'literate') is palpable. — She means, "you, jester, are a rough stick, but are employed on work (poetry) as fine as gam-weighing — that is, royal favor gives you a chance at 'high art' — while with me the case is reversed."

<sup>4</sup> *Karna* = *karna*, as appellative, means 'ear'.

<sup>5</sup> *Hasta* = *hasta* means also 'hand'. See p. 214.

<sup>6</sup> Compare BR. vi. 1330, under *k*.

<sup>7</sup> That is, "to the devil knows where!"

JESTER. [*Turning his head to look back.*] And you—to where my mother's first set of teeth went <sup>1</sup> [25] Here's luck to such a royal court as this, where a hussy appears [to be set] on a par with a Brahman, where strong drink and the five products of the [sacred] cow are put in one and the same dish, where glass and ruby are employed together on the [same] parure. [26]

VICHAKSHANĀ. In this royal court may you have that <sup>2</sup> put on your neck [namely, a half-wring, as we might say], which the Exalted Triple-eyed God [Śiva] wears on his head [namely, the half-ring of the moon]; and may your head be well bruised by that [namely, the touch of a foot] by which <sup>3</sup> the longings of the aṣoka tree are satisfied [namely, the touch of a maiden's foot] [27]

JESTER. Ha, you slave-girl's child, you terror of the gambling-hells, you wholesale polluter of young men, <sup>4</sup> you street-walker! that's the way you talk to me, [is it?] well then, as sure as I'm a great Brahman, <sup>5</sup> you shall get that by which, about February or March, the longings <sup>6</sup> of the horse-radish tree <sup>7</sup> are satisfied; and that which a strong but lazy bull gets from the outcastes <sup>8</sup> [29]

VICHAKSHANĀ. While I, if you go rattling on that way, like the [jingling] bangles on my foot, <sup>9</sup> with my foot I'll smash your face. And

<sup>1</sup> "To the devil knows where "

<sup>2</sup> The ardhā-candra, literally, 'half-moon,' serves as Śiva's diadem (cp I. 3\*), but the word means also 'the hand bent like the crescent moon for clenching' 'To (give, i.e.) put a half-moon on a man's neck' = 'to wring his neck.'

<sup>3</sup> Literally, 'by which the aṣoka tree gets its dohada' dohada, 'the whimsical longing of a pregnant woman,' is here the desire of the budding tree to bloom. This is accomplished by the touch of a fair maid's foot. The "touch" as applied to the jester would be a rude luck.

The aṣoka is one of the loveliest of Indian trees. It blooms at the beginning of the hot weather, say the botanists, when touched by a fair maiden's foot, say the poets.—The latter have very much to say about it, compare II 43, below, and Vāsudeva's Scholion thereto, and see especially II 47. Indeed, the Śālitīya darpaṇa makes the matter to be one of "common notoriety"—see no 576,

under khyāṣa—viruddhatā, and p 228 end. See also Paul Elmer More's "Century of Indian Epigrams," no XI, and Sprüche, 5693, raktāṣoka, a stanza which some MSS insert in the Vikramorvaṣi immediately after raktakadamba, IV 30. The flowers are of a beautiful orange color, changing gradually to red.

<sup>4</sup> Seems to mean the same as para-putta-vijāṭali, I 18<sup>3</sup>.—But Vāsudeva, p 17<sup>3</sup>, explains it as 'getting your living by perjury,' taking kosa as 'false oath.'

<sup>5</sup> 'By the word of me, a great Brahman'

<sup>6</sup> Sarcastically here

<sup>7</sup> Moringa pterygosperma, called daṅga-mūla at Rājāghantu, p 142, Poona. The bulbs are cut up for a pungent sauce and the limbs are torn off for their flowers

<sup>8</sup> A cut in his nose, for the insertion of a nose-ring (cp Manwaring, Marāṭhī Proverbs, no 201).—Cp Hemachandra, 1208, and Marāṭhī *ḍaṭa*—For ablative, see p 203

<sup>9</sup> The point of comparison between the jester and the bangles is the senseless noise

what's more, I'll tear off from you the pair of parts [your ears] that go by the name of the asterism<sup>1</sup> that follows Latter Ashāḍhā. and chuck 'em away. [31]

JESTER. [*Walking testily about the stage—then in a rather loud voice, behind the curtain—*] Commend me to such a royal court as this—when<sup>2</sup> it's a devil of a way off<sup>3</sup> [a court] where a slave-girl sets up a rivalry with a Brahman! Well, from this day on, I propose—obediently paying my humble duty to my worshipful spouse Vasudharā—to stay just at home! [*Laughter all round.*] [35]

QUEEN. What sort of fun can we have without our worthy Kapiñjala? [or] how adorn our eyes beautifully without collyrium? [36]

JESTER. [*From the tiring room*] Oh no, you won't get me to come back, not by a long shot! better look out for somebody else to be your "old man": or perhaps you might put this mean little wench in my place, after giving her a mask with a long beard, and awful ears.<sup>4</sup>—I'm the only one among you that's dead and done for; but you—here's life to you for a hundred years! [41]

VICHAKSHAṂĀ. Don't try to make up with<sup>5</sup> the Brahman Kapiñjala: conciliation only makes him all the harsher, just as sprinkling water on a knot in a hempen rope makes it all the tighter. [43]

QUEEN. [*Looking in every direction around her.*] For that the God of Day, resting his glance on the unsteady swings that are tossed to and fro by the feet of the singing wives of the herdsmen, driveth his car with halting couriers,<sup>6</sup>—therefore are the days very, very long.<sup>7</sup> 21

JESTER. [*Reëntering hurriedly.*] Give place, give place!<sup>8</sup>

KING. For whom?<sup>9</sup>

JESTER. Bhāiravānanda is standing at the door.

that both make Pīda-jagga, 'attached to my foot'— 'on my foot.'

<sup>1</sup> Strictly speaking, Abhyāt (containing a Lyrae) comes next after Latter Ashāḍhā, but it is so far from the ecliptic as hardly to count. Then comes Grāvana. grāvana means also 'ear.' See p. 214, and Whitney's Essay on the Lunar Zodiac, there cited, pages 416, 409, and 355

<sup>2</sup> Literally, 'such a court is praised when' . . . , like the German *das lobt ich mir.*

<sup>3</sup> "Ears like a bamboo cup"—says the Scholiast.

<sup>4</sup> I take *apu-samādhedha* as a Prakrit

counterpart of *apu-samādhayata*, from *asādhay* as denominative of *samādhī*.

<sup>5</sup> Literally, 'goes, having a lumping-steed car, a car with lumping steeds'

<sup>6</sup> This stanza is a covert hint (*dhṛvānyale*) at the fact that she greatly misses her jester—Scholiast

<sup>7</sup> See Lévi, Théâtre, p. 374.

<sup>8</sup> Although this English phrase means 'make way or room,' it is perhaps the nearest feasible equivalent for what is literally 'a seat, a seat!'

<sup>9</sup> "What (purpose is there) with it (the seat)?"

QUEEN. The one who is popularly reported to be a wonderful master magician ? [5]

JESTER Yes, to be sure.

KING. Have him enter.

[The Jester goes out, and re-enters with the Magician]

BHĀIRAVĀNANDA. [As if a little boozy ]<sup>1</sup>

As for black-book and spell,—they may all go to hell!<sup>2</sup>  
My teacher's excused me from practice for trances<sup>3</sup>  
With drink and with women we fare mighty well,  
As on—to salvation—we merrily dance!<sup>4</sup>

22

Moreover :

A fiery young wench to the altar I've led<sup>5</sup>  
Good meat I consume, and I guzzle strong drink,  
And it all comes as alms,—with a pelt for my bed.  
What better religion could any one think?<sup>6</sup>

23

And again :

Gods Vishnu and Brahm and the others may preach  
Of salvation by trance, holy rites, and the Vedies<sup>7</sup>  
'Twas Uma's fond lover<sup>8</sup> alone that could teach  
Us salvation plus brandy plus fun with the ladies

24

<sup>1</sup> See A V W Jackson on tipsy episodes in plays, *Am J'n'l of Philology*, xix. 260

<sup>2</sup> Literally, 'I know nothing of (= I ignore) spells [and] Tantras' The latter I take here to be the treatises called Tantras—cp Aufrecht, *Bodleian Catalogue*, 91-95

<sup>3</sup> The intent contemplation which was very anciently and widely practised in order to bring on a state of hypnotic trance

<sup>4</sup> Literally, 'unto salvation we go, following the Kula way' The "Kula way" is so called because its followers (Kāulas) refer to a Kula Upanishad as scriptural authority for their practices (Williams) —The union of the male principle in nature with the female is typified in the androgynous form of Īṣa in which the right side is male and the left is female The latter represents the personified 'Power' of nature (gakti = 'power'), and her worshippers are called Çaktas or Followers of the Left-hand Way This worship degenerated into the most indescribable licentiousness It was ostensibly practised in order to attain, in the manner prescribed by the Tantras, the supernatural powers such as the

Magician is here supposed to possess —The reader may consult Monier-Williams, *Brahmanism and Hinduism*,<sup>4</sup> p 180-186

For the doubtless satirical juxtaposition of sensuality and salvation, cp a lampoon on the Buddhists, cited by Leumann, *Wiener Zeitschrift für die Kunde des Morgenlandes*, iii 332, which I render as follows

A good soft bed, an early drink on rising,  
Dinner at noon, his toddy in the evening,  
Sweetmeats at night,—to crown it all, salvation!

See? that's the way your Çākya-son would work it!

<sup>5</sup> 'A hot strumpet has been consecrated (see dīks) as lawful wife'

<sup>6</sup> Literally, 'to whom does the Kāula religion not appear charming?'

<sup>7</sup> I have assumed "Vedy" (riming with "lady") as a colloquially humorous mispronunciation of "Veda," the name of the oldest holy scripture of India. It will seem natural enough to any Yankee

<sup>8</sup> Īṣa, as god of the Left-hand Çaktas.



KING. Here is a seat. Let Bhāiravānanda take it.

BHĀIRAVĀNANDA. [*Seating himself.*] What'll you have me do?

KING. Glad to see a wonder in 'most any line you please.

BHĀIRAVĀNANDA.

I can bring down the moon to the ground  
And show you its rabbit-face<sup>1</sup> round.  
The car of the sun I can atop in mid-sky  
Wives of sprites, gods, or Siddhas through heaven that fly,  
Or of Īṣa's retainers,—I fetch 'em anigh  
Lord knows what on earth I can't do if I try.

25

So tell me what you'll have done.

KING. [*Looking at the Jester.*] Say, man, has a peerless gem of a woman been seen<sup>2</sup> anywhere?

JESTER. There is here in the Deccan<sup>3</sup> a town named Vīdarbhā. There I have seen one gem of a girl. Her let him "fetch anigh" [to us] here. [7]

BHĀIRAVĀNANDA. I am fetching her anigh.

KING. Bring down the full moon<sup>4</sup> to the ground.

[*Bhāiravānanda represents in pantomime<sup>5</sup> the practice for trance*] [10]

[*Then enters, with a hurried toss of the curtain, the Heroine.—All gaze*] [12]

KING. Oh, wonderful, wonderful!

Since the tips of her curly locks yet stuck to her face, since her eyes are red with the washed-off collyrium, since drops are a-tremble on the massy tresses she holds in her hand,<sup>6</sup> since she has but a single garment and that but half put on,<sup>7</sup>—therefore I think this girl, who alone can fill me with wonder,<sup>8</sup> was busied with her play in the bath<sup>9</sup> [at the moment when she was] "fetch'd anigh" by yonder master Magician.

26

And again:

With one lily-hand arranging the border of the garment that falls on

<sup>1</sup> The Hindu sees, not a "man in the moon," but a rabbit (cp H C Warren, *Buddhism in Translations*, p 274), or a black-antelope (cp note to u 20 below)

<sup>2</sup> We miss the *tas* or *tue* ('have you seen') which appears in the variants, and is answered by *mae*, i 25<sup>e</sup>

<sup>3</sup> See page 213

<sup>4</sup> Laterally, 'the moon on the night of the full,'—in palpable allusion to the first line of the Magician's stanza (25), but

with covert allusion to any full-moon-faced beauty whom the king would be glad now to see

<sup>5</sup> See Lévi, *Théâtre*, p 387

<sup>6</sup> Laterally, 'hand-supported mass of sprays of hair'

<sup>7</sup> 'Since a single garment-border (or garment-skirt) has been put on.'—She had no time to put it all on properly

<sup>8</sup> Laterally, 'sole-producer of marvels'

<sup>9</sup> Cp i. 24 and note to u. 24<sup>a</sup>.

her rounded breasts so firm,<sup>1</sup> with the other restraining<sup>2</sup> the sari<sup>3</sup> that flutters as she walks,<sup>4</sup>—who in a picture could her grace portray?<sup>5</sup> 27

JESTER For her bath she had doffed her ample parure. Her adornments were spoiled by the breaking of the waves<sup>6</sup> Her slender form shows neath her dripping vesture.<sup>7</sup> This maiden's glance is the sum and substance of loveliness. 28

HEROINE [*As she looks at them all—aside*] That this is some great King is made manifest by the way in which he plainly unites the graces of dignity and charm.<sup>8</sup> Of this one too I have an opinion, [namely,] that she is his First-Queen—you don't need to be told, in order to recognize Gāuri<sup>9</sup> at the left side of the Half-woman God.<sup>10</sup> And this is the master Magician. [5] Here again are the attendants. [*Stops to reflect*] Then why does his look seem to make so much of me, even in the presence of his wife? [*So saying, she gives a coquettish glance.*]<sup>11</sup> [9]

KING. [*Aside—to the Jester.*] When she suddenly, past my ear, shot a sidelong glance sharply flashing, [a flashing glance] whose brilliancy was like that of the cavities of the petals on the tips of the ketakas where the bee sucks,<sup>12</sup>—then was I whitened surely with the best of camphor

<sup>1</sup> Literally, 'on her firm-breast-hills'—*sthala* is used of parts of the body which may be considered as raised or elevated or projecting or rounded above or beyond its general surface—so of buttocks (u 1<sup>a</sup>), of cheeks, of breasts Cp BR, s v. *sthala* (3<sup>a</sup>, 4<sup>a</sup>)

<sup>2</sup> Dr Konow books the word, of course, under root *yam*.

<sup>3</sup> The *kadilla* (defined by HD as *kati-vastra*) is doubtless the sari (or sarie or sary), a long piece of silk or cotton wrapped about the hips, with one end falling nearly to the feet and the other thrown over the head, and here the same as the *potta* or 'garment' of line b—since she wore but "one"

<sup>4</sup> Literally, 'the *kadilla* which was moved (from the, i e) by the walking,' *caṅkramanataś*, Whitney, § 1098

<sup>5</sup> Literally, 'she is not portrayed in any one's picture'

<sup>6</sup> Of the pool or river in which she had been bathing

<sup>7</sup> Literally, (the glance of this one) 'having a body-lana (*laṅ*) coming into sight (*ullāṣan*) from her dripping vesture,' *ollāṣana-ullāṣ-tanu-lāṣe* or, *ullāṣan* might be

'radiant,' i e 'radiantly beautiful'—see BR under *las* + *ud*

<sup>8</sup> Literally, 'This one is known as a king by this (*umunā*) profound-and-charming grace-union' Here *umunā* means 'this which you plainly see, thus plain or manifest' (*union*), reminding us a little of Latin *ille* As used of the character, *gambhīra* is 'deep, solemn, dignified'

<sup>9</sup> Literally, 'Gāuri, even untold, is known'—and it's just as easy, even without help, to recognize the Queen

<sup>10</sup> See note to l 22<sup>a</sup>

<sup>11</sup> Vāsudeva defines *trya-gram* as *trya-g-udāṅkṛtam*, (she looks a look) 'bent sideways' The king refers to this glance at u. 1<sup>a</sup>—See notes on the coquettish glance, u 6<sup>a</sup>, u 2<sup>a</sup>

<sup>12</sup> Literally, 'when a sharp sidelong-glance was shot ear-nigh suddenly,—[a flash] possessing brilliancy (*chavi*) like [that of] bee-sucked *ketaka*-tip-petal cavities' I take *śav-* as 'with an ear-interval,' not hitting. *Katāksachātā* occurs in the 2d example to *Sāhitya-darpana*, no 100, cited by BR u. 1072 The pple *śāddhīa*, 'pulled at' by bees, is booked under *kṛs* + *ā*

(*karpūra*).<sup>1</sup> bathed surely with moonlight. Meantime I am become overlaid as it were with dense pearl-dust. 29

[As before, aside — to the Jester.]

Oh, the splendor of her beauty!

Methinks her waist, circled with triple folds, were easily grasped even by a baby's fist, while to compass the expanse of her hips is not possible<sup>2</sup> even with the two arms.<sup>3</sup> A tender child's hand suggests a comparison for the bigness of her eyes.<sup>4</sup> And so [by reason of her beauty], it is not possible in a picture to portray her as she really is.<sup>5</sup> 30

JESTER. Albeit her adornments are stripped off for the bath and her cosmetics are washed away by it, [yet] how lovely she is! or rather, let me say.

Even women who are devoid of [natural] beauty put on adornments, [for] they win a certain comeliness by such embellishment; [but] adornments make the comeliness even of a person who is naturally handsome to unfold itself [to still greater beauty].<sup>6</sup> 31

KING. That's true of *this* girl, at any rate. For

Her loveliness is like to gold, untarnished, unalloyed.<sup>7</sup> Her almond-eyes reach even to her ears.<sup>8</sup> The expanse of her cheeks is like to the full-orbed moon. That she is under the protection of the Five-arrowed God, [who guards her] with bended bow,<sup>9</sup> [is clear], because

<sup>1</sup> Or with a pun of which the King is not consciously guilty, 'then was I irradiated with love for Karpūra (-mañjarī)'

<sup>2</sup> The phrase *no jāi* (yāti) seems to be used like *es geht nicht, that won't go*, etc. 'The expanse is not possible to be embraced' (vest) For the use of the infinitive here and in d. see Jacobi, § 116. — 'Expanse:—' cp 1 32<sup>b</sup>

<sup>3</sup> The style of beauty here exaggeratedly described is abundantly illustrated by the sculptures of ancient Indian monuments. They out-Rubens Rubens in his most drastic avalanches of buttocks. See A Cunningham's Bharhut, Plate xxii. Hindu painters show more self-restraint than the sculptors and poets: see Griffiths i p. 9<sup>a</sup>

<sup>4</sup> 'The bigness has a comparison (given, i.e.) suggested by the hand.' Cp 1 32<sup>a</sup>

<sup>5</sup> Paccakkham.

<sup>6</sup> Literally, 'even of a person naturally handsome, the comeliness opens its eyes by [and of] adornments.' Repeated at ii 25

<sup>7</sup> Literally, 'gold, new (or fresh) and genuine.' The two adjectives are not without appropriateness of reference to garish loveliness also

<sup>8</sup> A strange bit of racial psychology underlies the varying national ideals of beauty of person (cp note to ii 48) — Literally, 'Of her eyes the length is brought to a stop (akṣaitam 'stumbled, fallen', — or as ppl of the causative) by her ears.' Cp 1 10<sup>a</sup>, 30<sup>a</sup>, 34<sup>a</sup>, ii 17<sup>a</sup>. Of a handsome young ascetic, Bāna says, 'his eyes were so long that he seemed to wear them as a chaplet,' Kādambarī, p. 220. See Griffiths, i. 6<sup>b</sup>

<sup>9</sup> Dhanuḍḍanda is 'bow-stock,' but stock in this connection (see Century Dic<sup>3</sup>), as stock, sense 9) is superfluous in English

his arrows,<sup>1</sup> "Paroher," "Bewilderer," and the rest,<sup>2</sup> are piercing me through. 32

JESTER. [*With a smile.*] The wind of the highway knows the liana's power of resistance.<sup>3</sup>

KING. [*With a smile.*] I tell you, old man :

The embellishment effected by their own manifold excellences makes handsome the person of women,<sup>4</sup> while splendor of attire seems [rather] to conceal<sup>5</sup> their beauty of form. Accordingly, for those on whose limbs is imprinted the seal of a certain loveliness,<sup>6</sup> Cupid, methinks, with bended bow, stands as the ever-ready servant.<sup>7</sup> 33

Moreover : Of this maiden

The spread of the hips is such that no creeper-like girdle is on them ; the breast-hills are so towering as to hide from her sight her waist ;<sup>8</sup> the eyes are so long that there is no [room for a] lotus on her ear ;<sup>9</sup> and the face beams forth with such radiance that it seems like a second moon on the night of full moon<sup>10</sup> 34

QUEEN. Worthy Kapiñjala, find out<sup>11</sup> who she is.

JESTER [*To the Heroine.*] Come, sweet-faced girl, sit down and tell me who you are.

QUEEN. A seat for her !

Although we say *bow-string* when we mean the *string*, we say simply *bow* when we mean the *bow-stock* Cp *vana-antare* etc

<sup>1</sup> Literally his 'seekers' The verb is listed under *vyadh*

<sup>2</sup> Namely, "Inflamer," "Ruiner," and "Crazer" — *samdipana*, *uccātana*, *unmādana* see Uhle's *Vetāla*, p 8<sup>12</sup> Or cp Maheṣvara's comment on *Amarakoṣa*, i 1 27 The two here mentioned are punned upon at iii 28, see note

<sup>3</sup> *Sodirattana*, 'manliness, pride, self-respect' For this passage, Dr. Konow suggests 'power of resistance' Cupid knows how hard it is to conquer the King and so is shooting at him with great energy

I give with diffidence the following interpretation By : 32, the King means, "Cupid guards this fascinating girl, and I fear I may not win her" "Never fear," says the Jester, reassuringly, "the wind knows how little resistance the swaying creeper offers"

<sup>4</sup> 'The person of women is beautiful [when] embellished by the host of their own excellences'

<sup>5</sup> In Index under *chad*. — Cp ii 26, 27

<sup>6</sup> 'To whose limbs a certain imprint of loveliness is gone'

<sup>7</sup> Ready to read from their coquettish glances their unspoken commands and to enthral their lovers accordingly — Scholion.

<sup>8</sup> Literally, 'the breast elevation (or prominence) is so that she sees not her navel at all'

<sup>9</sup> Cp note to i 32<sup>b</sup>

<sup>10</sup> 'And so outshining is the face that the night of full moon [is] possessing two moons.' Rājasekhara repeats this idea (see p 209) in his three other plays, *Viddh* iii 27, *Bālar* iii 25, *Bālabb* : 31, cp *Çāṅgīyadhara* 3659 and p 189 *udañcaya mukham manṣg*, *bhavatu ca dvicandram nabhaḥ*

<sup>11</sup> 'Know thou by asking,' *ṛiṣṣṣ*

JESTER. Here is my over-garment. [5]

[The Jester gives the Heroine the garment, and she sits down upon it]

JESTER. Now tell me.

HEROINE. There is here in the Deccan, at Kuntala,<sup>1</sup> a king named Vallabha-rāja, beloved (*vallabha*) by all his people.

QUEEN. [*Aside, to herself.*] Yes, and he's my aunt's husband. [10]

HEROINE. His consort is named Āṣi-prabhā.

QUEEN. [*Aside, as before.*] And she's my mother's sister.

HEROINE. [*Smiling.*] They call me by way of joke [?] their "bought daughter." [15]

QUEEN. [*Aside.*] Such splendor of beauty, surely, was not produced save from the loins of Āṣi-prabhā; nor are<sup>2</sup> pencils of precious beryl,<sup>3</sup> save from Beryl Mountain. [*Aloud.*] You are Karpūra-mañjarī, aren't you! [20]

[The Heroine stands abashed]

QUEEN. Come, little sister, embrace me. [*So saying the Queen puts her arms around her.*]

HEROINE. Oh joy! here at last Karpūra-mañjarī has begun to receive recognition!<sup>4</sup> [24]

QUEEN. Today, Bhāiravānanda, by your kindness, I have been made to enjoy an uncommonly neat [but] queer little arrangement in seeing [this] little sister.<sup>5</sup> So let her stay now for a fortnight. Afterwards you shall carry<sup>6</sup> her back by your magic power<sup>7</sup> [27]

BHĀIRAVĀNANDA. As the Queen says.

JESTER. [*To the King.*] Say! we're everlastingly<sup>8</sup>—both of us—left out in the cold, you and I, since *they* have got together in a cosey family circle.<sup>9</sup> For these two women are "little sister" each to the other,

<sup>1</sup> See p. 213.

<sup>2</sup> The verbal idea in each of these two clauses is expressed by a derivative of the same root pad, with *ud* or with *nis*

<sup>3</sup> Literally, 'beryl-gem-pencils' The beryl occurs in hexagonal prisms, hence the appropriateness of the word "pencil" Some varieties are very beautiful (the emerald is one of them), while others are very little worth; hence the need of the word "gem"

<sup>4</sup> Literally, 'of K. this is the first salutation' but if put thus, it might imply that she is glad she has received none before.

<sup>5</sup> Literally, 'today an unprecedented

(= uncommonly neat) queer-little-arrangement (= *samvibhāṣa*, cp OB vii 5<sup>b</sup>), with the sight of the little-sister, has been caused by your kindness to be enjoyed by me.'

<sup>6</sup> In the Prākṛit, the verb is plural,—"honoris causa," says the Schohist.

<sup>7</sup> Literally, 'contemplation-car,' that is, the supernatural power which you will attain by trance-practice will serve you to carry her home through the air to Kuntala.

<sup>8</sup> In rendering *param*, I venture to use this English vulgarity because it suits the Jester.

<sup>9</sup> Since of them (Queen, Heroine, Vi-

while Bhāravānanda is praised and made much of for bringing them together. [33] And here a terrestrial Goddess of Speech, a go-between, [is parading about,] reincarnated as a downright Queen<sup>1</sup> [34]

QUEEN. Vichakhanā, to Bhāravānanda must be shown every attention his heart can wish, and you may go to your eldest sister, Sulakshanā, and tell her so.<sup>2</sup> [35]

VICHAKSHANĀ. As the Queen commands.

QUEEN. [To the King.] My lord, pray let me take my leave;<sup>3</sup> for you see the state the little sister is in,<sup>4</sup> and I'm going to the women's apartments<sup>5</sup> to arrange her attire with beauty and grace. [36]

KING. [Of course you may go; for] it is quite proper to fill the runnels about the roots of the champaka creeper with musk and camphor.<sup>6</sup>

FIRST BARD. [Behind the stage.] May twilight bring its gladness to my King. [41]

The hot-rayed sun's round orb, like to the body<sup>7</sup> of the soul of day,— who knows where that in all the world is gone,<sup>8</sup> now that the time for day to die<sup>9</sup> is come? And even this lotus-pool,<sup>10</sup> as if her eyes were sealed in a swoon on hearing of the long separation [that awaits her,] now that her lord is departed, hath shut fast the lids of all her lily-eyes.<sup>11</sup> 35

chakhanā, and Magician) there is an assembled family'

<sup>1</sup> Dr Konow refers the allusion (sarcastic, says the Scholiast) of this sentence to Vichakhanā, comparing it. 10<sup>8</sup>, and takes dehantareṇa with devī, as the reading of W suggests. It vexes the Jester to see Vichakhanā so honored

<sup>2</sup> 'Attention is to be paid . . , telling your sister'

<sup>3</sup> See Index, under 14.

<sup>4</sup> 'I am going . . on account of the beauty and grace of attire of the little sister who has this condition,' which you plainly see — She had been snatched from the bath by the Magician (cp 1. 26 and 28)

<sup>5</sup> The action is taken up again at 11<sup>1</sup>

<sup>6</sup> The Scholiast takes this as a case of samāsa-ukta, citing for it Kāvya-prakāśa, x 97, p 671, Bombay ed.,—cp Sāhitya-darpana, p 309<sup>10-11</sup>, transl, p 398. The "champaka creeper" suggests a slender, lovely woman,—here the Heroine. It is

proper to bestow thereon all needful attention

<sup>7</sup> Taking pūṇḍa as 'body', but Dr. Konow takes jīva-pūṇḍa as 'Lebens-masse,' 'Lebens-hauch'

<sup>8</sup> Literally, 'who knows where (kahim) in the world (pi) that is gone?'—In other words, I think that pi, although adding an indefinite idea to the interrogative, does not convert the interrogative into an indefinite ('somewhere') in this passage

<sup>9</sup> 'The occasion for the death (kāla) [of the day] having arrived' (āp) Vāsudeva, "sāyamasamaye."

<sup>10</sup> In Prakṛit this is feminine (nalini), and so I refer to it by the feminine pronoun in English — Literally, 'the pool has become (jāś, under jan) having lilies shut ("shut," as used of the eyes)'—Sōṇa, under ṛu, Jacobi, § 61

<sup>11</sup> The pool (feminine) of day-blooming lotuses closes her "eyes" (the blossoms on her "face") in a swoon of grief when her

## SECOND BARD.

Opened [now] for our pleasure are jewelled roof-terraces and the picture-galleries.<sup>1</sup> By the attendants, couches, delightful in the starlight,<sup>2</sup> are hastily<sup>3</sup> spread. Silks begin to rustle as the fingers of the restless hands of the ladies in waiting move over them.<sup>4</sup> The pleasant murmur of the voices of women who have made up their quarrels<sup>5</sup> is heard in the arbors.

36

KING. And we will go to our evening worship.<sup>6</sup>

[At these words, exeunt omnes.]

[End of the First Act.]

beloved lord (the sun) leaves her. The sun's departure is hinted at in the first half-stanza; and the second half-stanza is of course in clear allegorical allusion to the Heroine, and to her grief at being separated from the King. — This is a case of "transfer" (*samādhi*, *Kāvya-darṣa*, i. 93): "because the ways of the Heroine are here transferred to the lotus-pool," says the Scholiast. For day-blooming and night-blooming lotuses, see note to ii. 50, with which stanza this may be compared.

<sup>1</sup> 'The pleasure-terraces-and-galleries.' — Such places serve as rendezvous for lovers,

says the Scholiast. Open roofs are much used in the East as a kind of pleasure at night. With *Vasudeva*, I take *citra-bhitti-gīvesā* as = *citra-grhā*.

<sup>2</sup> 'In the star-time.'

<sup>3</sup> "Hastily;" there is scarcely any twilight in Southern India. — See note *str.*

<sup>4</sup> 'The sound (rustle) of silk has begun by reason of the moving of the fingers' etc.

<sup>5</sup> 'The hum of women angry and tranquilized.'

<sup>6</sup> 'To pay worship, [namely, our] evening-prayer,' somewhat like *āyatsa* (or *āyatsa*).

## ACT II.

[Then enter the King and the Porteress]

PORTERESS. [Walking around a bit on the stage.] Thus way, this way, O King!

KING. [Takes several steps, and then, with his thoughts on her—<sup>1</sup>] On that occasion<sup>2</sup>

Not from their places<sup>3</sup> moved even the breadth of a sesamum seed her fair rounded buttocks;<sup>4</sup> her belly seemed as if slightly overflowing with wavy folds;<sup>5</sup> her neck she bent aside; while the braided tress, that from her moon-like face did stray,<sup>6</sup> was clasped within the folding of her breasts:<sup>7</sup> [thus] in fourfold wise her slender form she showed, as on me sideways she her glance did bend.<sup>8</sup> 1

PORTERESS. [To herself, aside.] How now—even today—piling up the same old palm-leaves?<sup>9</sup>—the same old stock phrases?<sup>10</sup>—Well, I must sing the praises of spring-time to him and so slacken his passion for her. [Aloud.] Contemplate, O King, the flowery season,<sup>11</sup> which is very gently coming on.<sup>12</sup> [s]

[Now] are lengthening the days that break completely<sup>13</sup> the seal of the throat of the cuckoo's mate, that make the bees to hum with sweetness

<sup>1</sup> That is, of course, on the heroine. Supply "says"

<sup>2</sup> The occasion described at 1 28<sup>o</sup>, when she gave him the coquettish glance which he now recalls in line d.

<sup>3</sup> For the form of the ablative, see H. 3 9

<sup>4</sup> Properly, 'well-conditioned buttock-hill'—cp 1 27<sup>o</sup>, note.

<sup>5</sup> '(Was) possessing slightly overflowing fold-waves' Cp II 6<sup>o</sup>.

<sup>6</sup> 'The braid in straying from her face-moon,' or 'the braid, in the nodding to and fro of her face-moon' either *vagī* or *śnapendū* might be the subject of *bhāmāna*.

<sup>7</sup> 'By her braid a breast-embrace was got.'

<sup>8</sup> 'Of her, looking-coquettishly at-me, the body-lana became (jan) having-four-disposals or -arrangings (-vidhī) ' that is, four dispositions or attitudes of as many parts of her lana-like body presented themselves to my notice as she glanced etc.

<sup>9</sup> 'The same piling together of palm-leaves, the same word-series ' proverbial equivalent for threshing the same old straw.

<sup>10</sup> 'Give a glance at the flowery season.'

The Scholiast seems to think the form of expression a little forced. And I certainly do

<sup>11</sup> 'Which is maturing a very little' This is vague as a time-datum, but the statement at 11 6<sup>o</sup> seems more definite.

<sup>12</sup> See 1. 4<sup>o</sup> note Cp also p 203



long drawn out,<sup>1</sup> that among forsaken lovers waken anew the Pañchama note,<sup>2</sup> the king of melodies, — [the days that are] crazy with passion, [days that are] the abodes of the troops of loves. 2

KING. [*Giving no ear to it. — In impassioned style.*].

When, to the eyes of all in the place of assembly, she appeared as<sup>3</sup> an abounding stream of loveliness, as a city of the manifold dwellings of laughter and amorous delight,<sup>4</sup> as a paragon<sup>5</sup> of comeliness, as a lake whose blue lotuses were eyes, but withal as the enlivener of my passion, — then did Cupid fix a sharp piercing arrow on the string of his bow.<sup>6</sup> 3

[*As if crazed with love.*] From the very instant that I first saw her, — the fawn-eyed<sup>7</sup> girl, —

If I paint a picture, she flashes forth upon it;<sup>8</sup> she falls not short in [any] excellencies;<sup>9</sup> on [my] couch, [meseems,] she slumbers; but I see her face like a full-blown flower in every quarter of the sky;<sup>10</sup> of my talk she is the subject; of my verses, she the theme;<sup>11</sup> from my brooding thoughts ne'er parted<sup>12</sup> for long is the tender wanton maid.<sup>13</sup> 4

And again:

They whom the coquettish half-glance of her piercing restless eye hath smit,<sup>14</sup> will [soon] to death be done by kōil's note<sup>15</sup> and spring and moon

<sup>1</sup> 'Giving a prolonged quality of sweetness to the hum of the bees.'

<sup>2</sup> 'That set agoing (sam-car, caus) the Pañchama note' Cp. l. 16<sup>a</sup>, also Cāṇḍīdhara's Paddhati, no 2048 (in the season of flowers, the kōil utters the fifth or Pañchama note, our G, the frog, A; the elephant, B)

<sup>3</sup> 'When she became the beauty-stream (of the eyes of, i.e.) in the eyes of the people of' etc Cp. ii. 22<sup>b</sup>.

<sup>4</sup> I am in doubt about this word. And the Sobola are not fully clear to me.

<sup>5</sup> Pañkha is the arrow's notched and feathered end which is fixed on the string. (See Raghuvamśa ii 81) "The arrow was 'pañkha-ed' on the bow" means "the arrow's notch was fixed on the bow-string." This action is called samdhāna. So iv. 20<sup>a</sup>.

<sup>7</sup> Properly 'gazelle-eyed.' The gazelle is a small and graceful antelope, with large liquid eyes. The reader should see the beautiful pictures of F. L. Slater and O. Thomas's Book of Antelopes, London, 1894—, if he would know the full force of this epithet.

<sup>8</sup> 'On a picture she bursts forth.' If I

amuse myself with painting, my pictures always turn out to be portraits of her.

<sup>9</sup> This clause seems strangely inept.

<sup>10</sup> 'She blows out [like a flower] in' etc.

<sup>11</sup> 'In [my] talk she is present; in [my] poetry, she comes forward or makes her appearance or (if the author will forgive me) bobs up.'

<sup>12</sup> 'In [my] meditation, not separated is' etc.

<sup>13</sup> Dr. Konow hooks the verbs under sphat, khat, loṭṭ, viṣṭai (Skt gat), vṛt, trut, see his references to Pischel's Hemachandra Skt. trut is 'to part' (intrans), as we say of a rope. Cp. Marṣai tūjanam, and Molesworth, p. 333b. "whilst of modapaṭ the sense is 'to break,' with the ever-inherent implication of destruction of form or state, the sense of tūjanam is 'to break,' with the implication of parting or separating."

<sup>14</sup> 'They who have been looked at (dīpṭa) by a third-part of her eye.' Cp. Hala's Sap-tatataka. no 505

<sup>15</sup> Cp. note to li 2<sup>a</sup> and cp. i 16<sup>a</sup>. Cp. Sahitya-darpana, no 216,

and love,<sup>1</sup> while they on whom hath fallen her full glance<sup>2</sup> are dead and ready for our last farewells.<sup>3</sup> 5

[*As if lost in pensive remembrance.*] And again :

Before<sup>4</sup> her, [flies] a glance, [like] a line of bees, [straight and stinging],<sup>5</sup> while [in the middle,<sup>6</sup> or] about her waist there is a garland of milk-white wavy folds;<sup>7</sup> and behind her proceeds, amid her coquettish peepings, Cupid, holding his bow bent so nearly round that the string touches his ear.<sup>8</sup> 6

[*Stops to think*] My man is long coming back. [2]

[*The Jester and Vichakshanā enter and walk about*]

JESTER. Say, Vichakshanā, is this all true?

VICHAKSHANĀ. Yes, it's all true, only more so [5]

JESTER. I don't believe you—you are so awful funny!

VICHAKSHANĀ. My good man, don't talk that way: there's one time for joking, and another for the consideration of business

JESTER. [*Looking before him.*] Here's my old man, as out of spirits (*mukka-māṇasa*)<sup>9</sup> as a gander that's quit Lake Mānasa (*mukka-māṇasa*),<sup>10</sup> emaciated with the fever-of-love (*mada*) as an elephant with rut (*mada*),

<sup>1</sup> For the Moon as Love's ally, see Kādambari, p. 550<sup>12</sup>, kusuma-gara-sahāyaṣ caṇḍamāh. Cp. note to iii. 30

<sup>2</sup> 'Full look' (*ditthi*), in contrast with the "lured-part-look" of line a

<sup>3</sup> 'Are fit for the gift of the two handfuls of sesamum-water,' the customary libation to the departed.

<sup>4</sup> The metaphoric language is here so "bold" (*prāṇḍha*, as Vāsudeva justly observes), that no bare English version suffices to reproduce the thought

<sup>5</sup> 'Before [her] is the bee-row of her eyes' Kālidāsa speaks (*Meghadūta*, 35) of the temple girls and their eyes, "Whose glances gleam, like bees, along the sky," a free but good rendering of *madhukara-greṇ-dīrghān katākeśān*. This last is precisely what Rājasekhara seems here to have in mind. Coquettish glances may reach far, like the bee's long flight, are straight as a "bee-line," like the bees, they leave a sting, perhaps also they are bright as the bees' shining wings, for bees are described as *sphurant* or 'flashing' at Sprüche, 1986d.—See H. H.

Wilson's comment on the *Meghadūta* passage, cp. Sprüche, 2463, where the *katākeśa* is likened to a swarm of bees.—See iii. 2<sup>4</sup>

The "row" or "string" (*greṇ*) in which the wild geese fly is mentioned even in the *Rigveda* (ii. 8. 9), and a "string" of bees forms the "bow-string" of Cupid's sugar-cane bow (*Megh*, 71). *Bhūga-saraṇī* is here about the same as *bhramara-pāṇkī* or *madhukara-greṇ*.—Correction in proof. Konow takes *bhūga-saraṇī* here rather as the dark eyebrows

<sup>6</sup> "Before," "in the middle," and "behind" are in evident contrast,—maybe, with double meaning, signifying here 'on her belly'

<sup>7</sup> 'There is a boiled-milk wave-garland'—cp. ii. 1<sup>3</sup> note. See kvath in Index.

<sup>8</sup> 'Holding his bow rounded to the ear' See under ā.—Cp. iv. 20<sup>4</sup>

<sup>9</sup> Here is a series of elaborate puns.

<sup>10</sup> His true and glorious home in the Himalayas, in order to return (about the end of November) to the every-day waters of India—see C. R. L. in *Journal Am. Or. Soc'y*, xix., p. 155-6

languishing (*mīlāna*) from his violent inner-ardor<sup>1</sup> (*ghaṇa-ghamma*) like a stick of lotus-root wilted (*mīlāna*) in the strong heat (*ghaṇa-ghamma*), his color (*chāā*) lost like the brightness (*chāā*) of a lamp that they give you by day-time, pale and wasted (*pandura-parikkhīṇa*) like the moon which is pale and wasted (*pandura-parikkhīṇa*) [by the sun's splendor] at day-break at the end of the night of the full.<sup>2</sup> [10]

BOTH. [*Stepping about.*] Victory, victory to the King!

KING. Man! how have you gone so far as even again to meet Vichakshanā?

JESTER. This time Vichakshanā did the "going," for she came to make it all up with me. And when she had made up, I stopped to talk with her till ever so much time went by.<sup>3</sup> [15]

KING. "Making up!"—what's the use?

JESTER. [The use is] that (*jam*) here, with a letter in her hand<sup>4</sup> from a regular little dear, is—Vichakshanā! [17]

KING. [*Acting as if he noticed a pleasant odor.*] It seems to me as if I smelt the fragrance of ketaka blossoms.

VICHAKSHANĀ. Here in my hand is a letter on ketaka flower-leaves. [20]

KING. How do there come to be ketaka flowers in March?<sup>5</sup>

VICHAKSHANĀ. Bhāravānanda has imparted to us a spell by whose power one blossom already has been made to appear on the ketaka-stock in the Queen's palace-garden. [22] With some of its hollow flower-leaves. today, the fourth day of the "Swing-breaker,"<sup>6</sup> the Queen has paid

<sup>1</sup> So, despite OB., s v gharma, end, as against BR., s v. gharma, 1, end.

<sup>2</sup> 'Like the daybreak full-moon-night moon' See BR vi 477 top

<sup>3</sup> See A. V. Williams Jackson's notes on billets-doux in plays, American Journal of Philology, xix. 262 Further interesting allusions may be found at Kumāra-sambhava, l. 7; and in Kādambarī, p 438. The last passage speaks of scratching a message with the finger nails, and, as here, on petals of ketaki

<sup>4</sup> 'In Madhu,' the older name of Chāitra = March-April see Whitney, JAOS. vi 418-

<sup>5</sup> The Screw-pine or ketaka does not flower till the rainy season, says Roxburgh, p 707, i.e., some three months later. Roxburgh adds "The tender white leaves of the flowers yield that most delightful fragrance . . . of

all the perfumes in the world it must be the richest and most powerful." See Pandanus in Century Dic'y, and note to iv. 21<sup>b</sup>. Also Griffiths, i p 38<sup>b</sup>, and pl 68

<sup>6</sup> There are various Swing festivals The most famous is the dola-yātrā (culminating with the Phalguna full moon), during which images of Krishna are placed on a swing and swung The weight of the idols often broke the swing hence the name in the text—Again, on the eleventh of the bright half of Chāitra, Vishnu and Lakshmi are swung—The context of the passage before us (ep ii 29<sup>b</sup>) indicates that here the Swing festival of Gauri (and Giva) is intended, the gāuryā dolaotsava This āndolana-vrata is a rite observed by women and begins on the third of the bright half of Chāitra Herein agree

homage to Pārvatī, the beloved of Śiva. And again, a couple more of them she has [taken and] bestowed as a mark of favor on her "little sister," Karpūra-mañjarī. And the latter has paid homage to the same exalted Gāurī<sup>1</sup> with one of her two flower-leaves; [25] and the other

Hollow flower-leaf of the ketakā blossom as a present to you your friend hath sent; and it is inscribed with a couplet<sup>2</sup> which is lovely with its words (*vaṇṇa*) [written] in musk-ink, [or, punning] which is lovely with the color<sup>3</sup> (*vaṇṇa*) of the musk-ink.<sup>4</sup> 7

[With that, she hands him the billet-doux]

KING. [*Opens out*<sup>5</sup> (the somewhat folded leaf) and reads it]

By staining a white goose with saffron-paste till her feathers were ruddy (*prīyara*), I suppose (*kūla*) that I cheated her gander into thinking "She must be the mate of a Ruddy Goose" (*cakravāka*). To pay for it now, my misdeed is making me to know misfortune,<sup>6</sup> in that (*jeṇa*), although near,<sup>7</sup> thou comest not within range of even my half-glance. 8

Hemādri, the Vratārika, Nīrṇaya-saṁdhu, and Dharmasāṁdhu. See p 289 and 216

<sup>1</sup> Pārvatī.

<sup>2</sup> And it (jam) is inscribed with a śloka-couplet,<sup>1</sup> that is, a couplet which forms a śloka (= stanza 8) — With this interpretation, each of the two members of the couplet would be a half of stanza 8 — Otherwise, we may assume that *śloka* is used as equivalent to "verse," and with the same looseness as in English, and meaning 'line' or 'half-stanza' here, and 'stanza' at 11 8<sup>2</sup>, 9<sup>1</sup>

<sup>3</sup> Colored chalks and brilliant minims (red lead, etc.) were used as surrogates for ink. At Jātaka, iv 489<sup>2</sup>, words are written on a wall with vermilion or "native cinna-bar," *jāti-mūgulaka* Cp Horace, Satires, ii 7 98 See Bühler, Palaeography, p 92, 93, and my note to iii. 18 below Any color would show well on the white floral leaves of the ketakā.

<sup>4</sup> *Ena-nāhu*, 'antelope navel,' is one of the many names for 'musk' or *kastūrikā*. This is reddish-yellow, overpowers the intense odor of ketakās, and provokes even elephants to rut — *Rājajughantu*, p 100

In the same volume, p 439, *sahasra-vedhu* is said to be a name for three things, sorrel, musk (*kastūrikā*), and asafetida (*hūgu*). The last is a gum from the Ferula

aliacea. It may be that the drug sambul or sumbul, the musk-root of commerce (a product of Ferula Sumbul, see Ferula and sumbul in Century Dic'y), which is a fair substitute for musk, is here intended instead of the genuine animal secretion, and that it was used to make a colored "ink" This is the less unlikely since the radically identical *hūgu* and *hūgula* are names, one for the plant and the other for the pigment! — If not, then we must render, "lovely with the ink-words [or ink-color] and lovely with musk". In this case it is not incredible that the Heroine added a dash of the drastic perfume to her misdeed to make sure that her royal lover's passion should not flag.

<sup>5</sup> Or, 'reaches his hand (sc karam) for it'

<sup>6</sup> 'Because (jāṁ) her husband (tab-bhattā, under tad) was cheated [into] thinking — [by me], making (kr) a female hausa [which is naturally white] [to be] possessing a saffron-paste-ruddy body, therefore this misdeed of mine has turned out (pari-nam) as a teacher of misfortunes,' etc. Her misdeed, like bad karma, bears appropriate fruit (Mānu xi 63) in a separation like that of Ruddy Goose and mate (p 262, n. 3)

<sup>7</sup> I e., 'in the same palace' so iv 1<sup>b</sup>. The Queen is already jealous (cp ii 20<sup>2</sup>), and compels this separation (cp. ii. 9<sup>2</sup>)

[*Reads it a second and a third time*] These words indeed are an elixir of life to my ears!

VICHAKSHANĀ. I too have made a stanza,—a second one, which describes the plight of my dear friend,—and written it down. Here it is

KING. [*Reads it.*]

At endless length, like to her days and nights, her [love-lorn] sighs go [slowly] trooping by.<sup>1</sup> With her bejewelled bracelets,<sup>2</sup> fall her streams of tears. And in thy absence, O fair lover, the hope of life for that dejected maid hath grown as feeble as her slender form. 9

VICHAKSHANĀ. [And] *here*<sup>3</sup> is a stanza about her plight, composed by my elder sister, Sulakshanā, who is serving her as lady in waiting: listen to this, O King!

Her sighs escape like pearls from off their string,<sup>4</sup> and make the sandal to wither.<sup>5</sup> Hotly her body burns [with love's fever]. The beauty of the laugh on her face is naught save a memory.<sup>6</sup> Moreover, the pale tint of her limbs is as faint<sup>7</sup> as the moon's slender sickle by day. Ever her floods of tears for thee,<sup>8</sup> O fair lover, are like to rivers. 10

KING. [*Sighing.*] What is there to say? in poetry she's your "elder sister," sure enough.

JESTER. This Vichakshanā is Goddess of Poetry for the earth, and her "elder sister" is Goddess of Poetry for the three worlds. So I'll set up no rivalry with them [s]. But [as I'm] before my old man, I'll describe, with such words as befit me, the longings of love.

VICHAKSHANĀ. Recite. We're listening.

JESTER. Moonlight<sup>9</sup> is excessively hot, like to poison is sandal-water,

<sup>1</sup> 'With the days and nights, long [are her] sigh-columns'. Her sighs are like an army, passing in long drawn out "columns" (danda, used in the sense of danda-vyūha) Cp danda at iv. 11.

<sup>2</sup> The bracelets slip from her arms because she is so ensconced with love's fever. This is a frequent motif see *Çakuntalā*, st 66 (Williams) or 67 (Pischel), and *Meghadūtā*, 2 — *Kāvya-prakāṣa*, x 112, p 735, Bombay, cites this stanza to illustrate *sahokta*.

<sup>3</sup> The function of *jēva* is slightly to emphasize the gesture which distinguishes this deictically used *ettha* from that of ii 8<sup>1</sup>.

<sup>4</sup> 'Are possessing a pearl-string-like escape'.

<sup>5</sup> They are so hot that they (are sandal-wood-causing, i.e.) shrivel up even the cool sandal. Is this right? if so, the juxtaposition of the pearls is incongruous. Root cut is said to mean 'become small'.

<sup>6</sup> 'Has memory as its refuge,' has need to be remembered (cp *Śrūti*, 2253d), since it can no more be seen. This seems to me to be a distinct reminiscence of Kālidāsa's beautiful phrase *samsamarānīya-pobhā*, *Çak*, near beginning of act iv.

<sup>7</sup> Properly, 'tender, soft'.

<sup>8</sup> 'For the sake of thee,' *tava kae* = *tava*.

*krte*

<sup>9</sup> Moonlight, sandal, pearls, night winds, lotus-root, and water are all refrigerants or

a pearl-necklace is like caustic potash on a wound, the night wind burns my body, a fibrous lotus-root bustles like arrows,<sup>1</sup> and ablaze is my cheek-body, albeit wet with water, — because I've seen the choicest mud, the lotus-face, and eyes so fair. 11

KING. I say, man, you too need rubbing down with a drop of sandal-water yourself<sup>2</sup>

Accordingly, tell me some circumstance about *her*. What next did the Queen do with her after taking her<sup>3</sup> to the women's apartments? [3]

JESTER. Vichakshanā, you tell what was done

VICHAKSHANĀ. They made her toilet, sire, and decorated her with her sectarian mark and her ornaments, and entertained her. [5]

KING. How so?

VICHAKSHANĀ. Her firm limbs were anointed<sup>4</sup> with paste of saffron-essence until they were yellow.<sup>5</sup>

KING. That was burnishing a golden doll till it was beautifully bright.<sup>6</sup> 12

VICHAKSHANĀ. Her companions put on her feet a pair<sup>7</sup> of emerald anklets.

KING. That was surrounding a pair of shamesfaced lotuses with swarms of bees.<sup>8</sup> 13

VICHAKSHANĀ. She was arrayed in a couple of silt-en garments<sup>9</sup> blue as the tail-feathers of a king-parrot

KING. That was tipping out the stems of the plantain with leaves that are gently tossed in the breeze.<sup>10</sup> 14

are esteemed as such (see Sprüche, 3260, Rājānighānta, p. 107, and cp. Ritu-sūtrahāra I 2, 4 and IV 2) even they bring no coolness to one burning with love's fever. Similar ideas, Sprüche, 2246, 1081 — The stanza is full of internal rimes.

<sup>1</sup> 'Is an arrow-series.'

<sup>2</sup> To cool your apparent fervor of love

<sup>3</sup> As mentioned at l. 34<sup>2</sup>

<sup>4</sup> For the meaning, BR vi 761, compare *advartana* — see *Amṛta-loka* II 6 121

<sup>5</sup> Until her natural flesh that became still more beaut fully yellow

<sup>6</sup> 'Accordingly (i.e.) the limbs of a golden doll was polished bright.' Similarly the 15 of the next ten stanzas.

VICHAḶṢHAṆĀ. Over the expanse of her buttocks was placed a girdle bejewelled with rubies.

KING. That was making a peacock dance on the cliffs of Golden Mountain.<sup>1</sup> 15

VICHAḶṢHAṆĀ. Upon her two fore-arms,—as it were, the stalks of her lotus-like hands,<sup>2</sup>—were put rows of bracelets.

KING. That was—tell me<sup>3</sup>—was it not making them as lovely as an inverted quiver of Cupid! 16

VICHAḶṢHAṆĀ. A choice necklace of monster-pearls<sup>4</sup> was placed on her neck.

KING. That was giving to the moon of her face an ample retinue of stars, ranged in ranks about it.<sup>5</sup> 17

VICHAḶṢHAṆĀ. And a pair of ear-rings, studded with gems, was put in her ears.

KING. That was transforming her face into a chariot of Cupid and furnishing it with two wheels to drive it to and fro.<sup>6</sup> 18

VICHAḶṢHAṆĀ. With native collyrium they adorned her eyes.<sup>7</sup>

KING. That was putting<sup>8</sup> a bee on the fresh blue-lotus<sup>9</sup> that serves as

stambhā, 'thigh-pillared' or 'thigh-stemmed,' as one of 16 names for plantain *Kalidasa* has the same comparison at *Meghadūta* 93, and so has *Amaru*, as cited by BR under *kadala* *Parab*, *Subh.*, p 449, ḡ 396, has *lambūtāḥ kadālī-stambhās tad-śrubbhām parābhavam*. Cp *rambhora*, also iv 7<sup>o</sup> below

<sup>1</sup> Mount Meru, to whose rocky steepers her buttocks firm are likened here Cp ii. 34 n

<sup>2</sup> 'On her handlotus-forearmstalk-pair'

<sup>3</sup> 'Then, tell me, does it [the "pair"] not look like [or appear beautiful as or glitter as] a reversed Cupid's quiver?'—The forearm and the quiver have the same general shape. See *Griṭhiths*, i p 16 a, b, and pl 73, 83 The synonyms for quiver stand at *Amarakoṣa* ii. 8. 88; but I cannot cite any special description of Cupid's quiver The nose is compared to an inverted quiver, *Parab's Subh.*, p 435, ḡ 121.

<sup>4</sup> 'Six-māṅka-pearls.' If a māṅka or 'bean' was  $4\frac{1}{2}$  grains, these would weigh over a pennyweight apiece and be worth each some 27 × 27 or 729 times as much as a one-grain pearl! Cp in 3<sup>rd</sup> below

<sup>5</sup> 'Then a multitude of stars in ranks

[or rows—as the pearls strung on their several parallel strings are in rows] attends upon her face-moon.'

<sup>6</sup> 'Then her face-Cupid-car with two wheels was driven to and fro' Ear-rings like veritable wheels. *Griṭhiths*, figs 12, 50, 52, 54, 55!

<sup>7</sup> 'Her eyes were made possessing native-collyrium-produced decoration'

<sup>8</sup> 'Then a fresh-blue-lotus-bee was given to the Five-arrowed God.'—See root *r* *uppiu* = *uppio* (*Jacobi*, § 2, line 5, *Leutlehe*) = *arpito*—*Konow* thinks I am wrong, and that *śilimha* here means only 'arrow' Cp. ii. 38

<sup>9</sup> The blue-lotus (*kavalaya*, *utpala*) is one of the five flowers that serve as Cupid's arrows A fair maid's eyes are often likened (as here) to such a lotus (see *Spriche*, 3702, 3818, 3833), or, the face is a lotus, and the restless eyes are bees (2653, 2660).

The fondness of the bees for the lotus is a common-place of the poets. The dark collyrium is here likened to the dark bees that swarm about the blossoms. Cp. *Raghavaṇṣa*, in. 8

one of the arrows of the Five-arrowed God [Or,] That was giving a fresh lotus-arrow<sup>1</sup> to the Five-arrowed God<sup>2</sup> 19

VICHAKSHANĀ The wreath of curly locks that fringes the crescent of her forehead<sup>3</sup> was arranged. 20

KING. That was the spotted antelope appearing on the moon's disk<sup>4</sup> 20

VICHAKSHANĀ. Upon the temples of the bright-eyed maid they heaped the flowers her tressy burden hid<sup>5</sup>

KING. That was letting you see a contest between Rāhu and the Moon, on the part of the fawn-eyed girl<sup>6</sup> 21

VICHAKSHANĀ. Thus the Queen decorated the girl with decorations to her heart's content

KING. That was an adorning of the ground of a pleasure grove<sup>7</sup> by the beauty of spring<sup>8</sup> 22

JESTER. This, O King, is very truth that I tell you:

The maid whose look is straight and bright, — collyrium befits her [eyes] Whose breasts are like to ample jars, — a pearl necklace becomes her. But if upon the round expanse of her buttocks you place a gorgeous girdle, we may call *this* adorning and *dis*-adorning her.<sup>9</sup> 23

<sup>1</sup> As in Sprüche, 5691<sup>b</sup>, *çālmukha* (see BR) means not only 'bee,' but also 'arrow'

<sup>2</sup> That is, the renewal (implied in *nava*) of the decoration of her eyes was like renewing that one of Cupid's five arrows which consists of a blue lotus.

<sup>3</sup> 'Clinging to the edge of her forehead-moon-crescent' — See *rao*

<sup>4</sup> 'Accordingly, the black-spotted antelope is (*vrt*) on the moon's disk in the middle' — *Mayjhān* (= -āo, i.e. *madhyāt*), abl. sing., used adverbially — The face is the moon's disk and the locks are the dark spots upon it

The dark spot or fleck on the moon greatly enhances its beauty (*Çakuntalā*, *sarasajam*, i 20, Williams), and is often likened to the black or dappled antelope (*Kāvyaśāra*, ii 36) Hence the moon is called *mrgāṅka* and *harina-laksana* or -*lāñchana* Rājasekhara calls it *harina-laksman* twice, and calls it *mañka* and *mañka* and *harinaṅka* in this play Cp Hāla, no 14 — For the names of the "fleck," see Hemachandra, 106 — For the name "rabbit-marked," see i 25 and note

<sup>5</sup> 'Of the maid with eyes bright as

camphor-gum the tress-burden was possessing a hidden flower-heap' — Let the reader notice, with reference to the sequel (iv 18<sup>10</sup>, 20<sup>10</sup>), that *ghana-sāra* is one of eleven synonyms for camphor (*karpūra*, which see, *Rājasmāntu*, p 101)

<sup>6</sup> 'Then a boxing-match between Rāhu and Moon was shown [yon] by the gazelle-eyed one' — Rāhu, the demon who causes eclipses by "swallowing" or "hiding" the moon, is here likened to the heavy tresser, and the blossoms, to the moon

Tresses and flowers have a strife to see which shall cover or hide the other Her lovely tresses win — they eclipse the flowers

<sup>7</sup> 'Sport-grove-ground' — Or else, 'sport-grove-earth,' that is an earth or world of places or opportunities for amorous delights In either case the Heroine is meant Cp ii 3<sup>b</sup>

<sup>8</sup> This means the Queen — Scholion

<sup>9</sup> 'And, on the other hand, on whose wheel-like buttock-expanse is a certain girdle-pride, of her we call *this* adornment and *dis*-adornment' — If I may venture so to



KING. [*Again<sup>1</sup> with his thoughts on her.*]

Her soft bathing garment, wet and clinging closely<sup>2</sup> to her waist with its triple folds, and to her shoulders,<sup>3</sup> [but] loose upon her magnificent buttocks<sup>4</sup> and jar-like breasts,<sup>5</sup> betrays the tenderness<sup>6</sup> of her hana-like form and its beauty. 24

JESTER. [*As if vexed.*] Ho you! I described her as adorned with all her ornaments: while you,—you won't remember her except<sup>7</sup> as robbed of all her decorations by the water<sup>8</sup>—Well, hasn't my lord ever heard this?<sup>9</sup>

Adornments make the comeliness even of a person who is naturally handsome to unfold itself [to still greater beauty]. A certain splendor results from adorning even genuine precious stones with diamonds. 25

KING. 'Tis only the hearts of fools, mind you,<sup>10</sup> that fair women<sup>11</sup> rob by the bewitching accessories of attire;<sup>12</sup> while clever men have to be won<sup>13</sup> by natural beauty. Grape-juice isn't sweetened with sugar.<sup>14</sup> 26

VIOHAKSHANĀ. As the King has intimated:<sup>15</sup>

To swelling breasts, or eyes that to the budding ears do reach,<sup>16</sup> [or] face that serves as moon unto the earth, and body that is a stream of the rivers of loveliness,<sup>17</sup> what excellence is imparted by<sup>18</sup> the art of dress and adornment? [Very little, perhaps. But] why<sup>19</sup> [then] is even that

reproduce the paronomasia of bhūsanam dūsanam.

<sup>1</sup> Cp. i. 64

<sup>2</sup> 'Adhering (laggam), water-close' (i.e. skin-tight with the water, jala mvidam)

<sup>3</sup> 'On triple-fold-provided-navel and on arm-roots' cp Amarakoṣa, ii 6 70

<sup>4</sup> 'Getting loose on her paragon of buttocks and breasts' See gvas + ud, 'sich lösen,' in BR <sup>5</sup> Cp ii 44<sup>a</sup>

<sup>6</sup> Perhaps laṅgima- is connected with laṅgh, 'spring,' and means 'springiness, elasticity,' and so 'litheness' That is not far from Vāsudev's definition, tārūnya, 'youthfulness, tenderness'

<sup>7</sup> 'Not . . . except' renders jeva.

<sup>8</sup> He had already so described her, i 26

<sup>9</sup> It wasn't the Jester's fault if the King hadn't heard the first half—see i 31<sup>b</sup>.

<sup>10</sup> Hanta

<sup>11</sup> Kaḷāṁbya.

<sup>12</sup> Or, 'excellence (guna) of the witchery of attire'

<sup>13</sup> Bhāvanijā we must take the causative of bhā as = 'cause to come or yield,' colloquial 'fetch' ('that'll fetch him'), slang 'fetch' (= 'allure, attract')

<sup>14</sup> It must be sweet by nature, if at all Cp Sprüche, 3816 <sup>15</sup> At i 83<sup>ab</sup>.

<sup>16</sup> Cp i 82<sup>ab</sup>—Or, 'that reach to the ear-buds' (the flowers placed as ornaments over or in the ears) <sup>17</sup> Cp ii 3<sup>a</sup>

<sup>18</sup> 'What merit of breasts etc is made by the art etc?'

<sup>19</sup> Listen to this (nam) reason for this fact (tattha—see Whitney, § 308a), that (jam) even that (tam pi—the toilet adornment just mentioned) is all (savvaṃ) agreeable What (frustration or) impairment of natural growth is there? The reason is put in the form of a rhetorical question I take tattha and jam as correlatives—Bādhū outmatches artifice (yoga) and has a power [for better, for worse] quite independent of the tricks of the toilet—says the Scholiast.

all agreeable? Listen while I tell you the reason<sup>1</sup> for it now: You cannot spoil natural beauty! 27

KING. Moreover, my honest Kapiñjala, here's a point for you:<sup>2</sup>

What is the use of artificial ways of adornment? Those are the tricks of actresses. The person itself that takes the heart of a man,<sup>3</sup> *that* is lovely. Therefore, matrons, at that supremely happy moment in which they are united with their husbands, and in which the joy of love that brings a whole host of excellences is attained, do not wish at all for splendid attire. 28

VICHAKSHAṆĀ. Sire, this I may tell you: not only by the Queen's orders did I follow Karpūra-mañjarī,<sup>4</sup> but also because I had come to terms of close friendship<sup>5</sup> with her. Therefore, as I'm ready at her need, I will, again [as before] make myself her attendant.

For the purpose of testing the heat of her [love-fever], their hand was laid in the fold between her breasts<sup>6</sup> by her friends, and was often astonished out of it<sup>7</sup> by the burning and quickly<sup>8</sup> withdrawn.—[But] what of that even? Give ear to these words, pleasing, yet alarming:<sup>9</sup> Warding off the moonbeams with her hand for a shade, she passes the night.<sup>10</sup> 29

The rest of the business Kapiñjala will tell you. And [as he says], so it should be done.

[*At this, she steps about the stage, and then exit*] [3]

KING. But, man, what is that "rest of the business"?

JESTER. Today is the fourth day of the Swing festival<sup>11</sup> [5] And ere it close, Karpūra-mañjarī is going to be put in the swing in front of the [image of] Pārvatī. So my lord is going to wait at the Emerald

<sup>1</sup> Listen to the reason, being heard (suvantam, passive of śru, Jacobi, § 69 3), i.e. the reason, while I tell it

<sup>2</sup> You, this one, are instructed

<sup>3</sup> What own-person (nia-añgañ) is man-heart-captivating

<sup>4</sup> The loosely used genitive with anu-gaṇā

<sup>5</sup> Had come to the amity of apple-of-the-eye-friendship. Cp Psalm xvi. 8

<sup>6</sup> The hand, laid on or in, was withdrawn from the depression (utasaṅga-tas) between her breasts.—For the dative in -sa cp Jacobi, § 88, and i. 142, 34<sup>4</sup>, iv. 21<sup>6</sup>.

<sup>7</sup> See BR, dāmara, 'a very astounding thing' The hand is spoken of—boldly—as astounded.

<sup>8</sup> Halāi (helāe), 'without more ado'—See root kre

<sup>9</sup> The reason for the alarm makes the Scholast much trouble—Her behavior seems to indicate that she is love-sick (cp ii. 5<sup>2</sup>, canda-māraṁjya), if not also a bit moon-struck.

<sup>10</sup> Cp. Vallabhadeva, no 1411, and Konow's Essay, p 190.

<sup>11</sup> Cp ii. 6<sup>2</sup> and note.

Seat<sup>1</sup> and watch Karpūra-mañjarī while she swings. This is "that rest of the business." [8]

KING. [*Reflecting.*] Well, you *have* scored one on the old lady, keen as she is. [10]

JESTER. Made the old cat drink sour gruel and think it was milk<sup>2</sup> — I guess.

KING. Who else but you<sup>3</sup> is ready at my need? What else but the moon is clever enough to raise the tides of the ocean? [12]

[*At that, they step about and make as if they were entering the Plain in Arbor.*] [14]

JESTER. Here is the raised seat begemmed with crystal. And so, man, sit down on it. [16]

[*The King does so*]

JESTER. [*Raising his hand.*] O King, behold the moon at the full! [19]

KING. [*Looking.*] Oh! it's the face of my beloved in the swing that he's pointing out to me when he says "moon at the full." [*Regards her attentively.*] [22]

Paling the face of every beauty here,<sup>4</sup> making the sky's hollow vault to ripple<sup>5</sup> with the liquid moonlight of her loveliness, and breaking the haughty pride in the hearts of maids that regard her,<sup>6</sup> appeareth the moon-like orb of her face as she moves straight to and fro in her sport on the swing. [*Or,* appeareth the moon-like orb of her face, artless and mobile, as she plays at swing.<sup>7</sup>

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<sup>1</sup> Literally "Emerald-Heap." This is, I think, a jocosely exaggerating nickname for a seat, liberally ornamented, as we may presume, with gems. The scholion to this passage calls it "a kind of raised seat"; and to such a seat allusion is made at ii. 294. The name appears to include not only the seat, but also an arbor (called "Plain in Arbor" at ii. 294) or other shelter in which it was placed, since a door is mentioned at ii. 422. To judge from iv. 184, the "Seat" and the "Arbor" would seem to be in two different localities. I cannot reconcile the apparent contradiction. Of course, we might render the name by "Emerald Arbor."

<sup>2</sup> [By me] 'she, thinking (it) [Th's is] "milk" (dudhach), was made to drink sour

gruel — [thus] I conjecture. — Proverbial. Kono'u cites Yiddh, p. 114, and Bāsyā-rāva, 38<sup>th</sup>.

<sup>3</sup> For the ablative, see p. 203

<sup>4</sup> Making colorless (vichhā) the faces of the (circle, i.e.) entire collection of beauties in the town. <sup>5</sup> See under vichhā.

<sup>6</sup> That regard (ika) her, with envy of her beauty, namely.

<sup>7</sup> 'Appears her face-moon, straightly (asrala) moving-to-and-fro (tarala) in her swing-sport.' Or, 'Appears her face, artless (straight, not crooked) and mobile.'

The two adjectives are used of a look in like collocation, in Bhartṛhari's *smṛiti* kindit. Tarala, used of words, waves, lightning, of eyes, glances, faces &c.

And again :

With [waving] chowries<sup>1</sup> raised aloft, with showy rows of banners dazzling-white, [and] with bells,—assuming a likeness to the resplendent (?) Asura-maidens' cars,<sup>2</sup> [now] mounting the rampart, in its course, ascending, descending, coming, and going, the swing captivates<sup>3</sup> the heart of men with its sinkings and risings<sup>4</sup> 31

And again :

With the tinkling jewelled anklets, <sup>5</sup>	With the sound of lovely jungles
With the flashing jungling necklace,	From the rows of rolling bangles,—
With the show of girdles garrulous	[Pray] whose heart is not bewildered
From their ringing, ringing bells, <sup>6</sup>	While the moon-faced maiden swings? 32

JESTER Oh! you're an aphorist;<sup>7</sup> but I'll be your commensurator and describe her with all ploxixity.

Pauned neath the pressure of her towering breasts,  
Her rosy feet cry out to Love for help,—  
Their voice her tinkling anklets set with gems<sup>8</sup> 33

with angry tears, means mobile, bright, flashing,' etc

Note the uncommonly effective employment of alliteration and of well-balanced paronomasia in the swing-line, which is an admirable bit of word-painting. The metre of Kālidāsa's lyrical master-piece suits it to perfection. The following verse may give some idea of the rhythm and the internal rime

Moves to | and fro, | swinging high, | swinging low, | now a rise, | then a sink | ing

<sup>1</sup> A kind of fan-like brush, made of the yak's tail, often with bejewelled handle, and serving as one of the insignia of royalty. Pictured in Griffiths, pl 5, 7, Banners, l p 16 b

<sup>2</sup> The order of words in my version is ambiguous, as it is in the original the uncertain "resplendent" may qualify "Asura-maidens" (asura-tarun) or "cars"—The Asuras are the foes of the gods

<sup>3</sup> 'Makes (kunar) captivation (-haragam) by (-vasā) its coursing (raa)' Raa, raya, from rī, 'run, currere,' as used of the motion of liquids, is not an unfit word

<sup>4</sup> What was said of the foregoing stanza applies in large measure to this.


<sup>5</sup> The four adjectives that fill up lines

abc are bahuvrīhas to kundolanam 'a swinging which possesses (ie in which become manifest) tinkling-jewelled-anklets, jungling-necklace-flash, ringing-bell-mouthy-girdle-display, [and] rolling-bangle-row-produced-sweet-jungle-sound'

<sup>6</sup> Little bells were attached to the girdles. See Bhartrhari's etāg calad, or Sprüche, 1456, with which—in general, also—our stanza may be compared

<sup>7</sup> 'To the heart of whom is her swinging not bewildering (heart-bewildering) ?'

Note again the beautiful appropriateness of the rhythm it is that of the prīhvi, with its *zōla* of jungling tribrachs and bell-like, clumping cretics. The stanza is a *tour de force* in the use of imitative words (onomatopœia). Compare Edgar A Poe's "The Bells" Rājasekhara repeats the first half of the stanza at Bālabh n 3

 For pictorial illustration of a swing-scene, see Griffiths, figure 66

<sup>8</sup> You express yourself with all the exaggerated concision of a writer of aphorisms (cp Max Müller's Sanskrit Literature, p 71 f.)

<sup>9</sup> 'The pair of her foot-lotuses, pressed by the superposed-breat-mountain-slopes, calls as it were to Love with the sound of the tinkling jewelled anklets.'



KING [*Dejectedly*] Ah, Karpūra-mañjarī has dismounted<sup>1</sup> Empty is the swing, empty my heart; empty the eyes of one who fain would gaze.

JESTER. She's come it on you like a streak o' lightning,<sup>1</sup> eh? in a wink—seen—vanished? [3]

KING. Speak thou not thus [Say rather,] like the mirage<sup>2</sup>—seen and evanished.<sup>3</sup> [*He makes as if recalling something*] [6]

As red as madder are her close-sealed lips; like fresh-wrought gold bright is her slender form; her glance outdoes in dazzling lustrousness or in whiteness,<sup>4</sup> the new moon's slender crescent; her jet-black hair is like collyrium Thus o'er the maid, with tremulous fawn-like eyes, there plays this beauty of colors,<sup>5</sup> and by them,<sup>6</sup> arrogant Cupid in enthralling youthful hearts, seems to have fulfilled his purpose. 41

JESTER. Here's the Emerald Seat Sit down on it,<sup>7</sup> old man, and wait for her. [2] Besides, the evening is at hand. [*They do so.*] [4]

KING. The night, though very chill, [to me] seems like the very scorching hour of a summer's midday. [5]

JESTER Well then, with [the remembrance of her] Loveliness as his [sole] companion, let the King just wait a jiffy while I fetch the various refrigerants to cool him off. [*At that, he makes as if he were leaving the stage,<sup>8</sup> and looks before him*] Why, but here's Vichakshanā coming this way [and already] quite near by. [8]

radiant swing-display-ways,—in whose heart (citta) does not the skilful picture-maker (citta-ara, Skt. extra-kara), Love, as it were, depict [them]?<sup>1</sup>

Vilāsa is 'grace,' but also 'merry play' with a connotation of coquetry Ujjala, 'blazing out, bright'—To pavaṣa I ascribe the meaning ādambara given by Halāyudha—Cāra has a vague meaning for which even the word "acts" is too precise "ways" is perhaps its best English counterpart—The Prākṛit makes a pun on citta, which is lost in Sanskrit—Properly, muna is 'skilful, clever' I take it as '(playfully) skilful,' thereby straining it a little, I fear, in the direction of vidagdha, 'sly'

<sup>1</sup> 'Then it was lightning-streaked (impersonal passive of denominative) by her'

<sup>2</sup> 'Like the town of Hariṣchandra.'—He was expelled from heaven for pride, but, re-

penting during his fall, he was forgiven and was stayed in mid-air, where he and his are now sometimes seen in their aerial city

<sup>3</sup> Note the striking contrast between the King's love-lorn solemnity and the Jester's facetiousness The difference between nattha and pa-nattha seems to be intentional and I have reproduced it in my version

<sup>4</sup> Dhavaloma- is applicable both to the radiance of a glance and to the whiteness of the moon

<sup>5</sup> For reḥā, see note to iv 20<sup>a</sup>.

<sup>6</sup> 'By which (jīa, solicet reḥā) Cupid appears as possessing an accomplished object'

<sup>7</sup> I suppose that the King had risen from it in his excitement He does not seem to have left the Arbor since ii. 29<sup>14</sup>

<sup>8</sup> We have therefore now to imagine the stage as representing simultaneously two different scenes 1 the "Emerald Seat" with

KING. At hand is

The time appointed, as her friends have told it.<sup>1</sup> [9]

[As if recollecting, and betraying by his manner the eagerness of love] [10]

Thy hands and feet are shoots of tenderest growth;  
Thine eyes, maseema, are water-lilies blue,  
Thy face, albeit like the [cool-rayed] moon;—  
Although thy form is like a champak fresh,—  
Alas, oh marvel! how they me inflame!<sup>2</sup>

42

JESTER. [Looking attentively.] Ah, here's Vichakshanā, with various refrigerants. [2]

[Then enters Vichakshanā carrying the refrigerants.<sup>3</sup>]

VICHAKSHANĀ. [Stepping about.] Oh, how my 'dear girl suffers from the burning fever of separation! [5]

JESTER. [Approaching her.] Lady, what have you here?

VICHAKSHANĀ. Various refrigerants.

JESTER. Whom are they for?

VICHAKSHANĀ. My dear girl. [10]

JESTER. Well then, give me half.

VICHAKSHANĀ. What for?

JESTER. For the King.

VICHAKSHANĀ. But, [I mean,] for what reason?

JESTER. And what's the reason in Karpūra-mañjarī's case? [15]

VICHAKSHANĀ. Don't you know she's seen the King?

JESTER. And you—don't you know the King's seen Karpūra-mañjarī?

[At that, they both laugh.]

the King seated, "alone", and 2 the meeting-place (near by, to be sure) of the Jester and Vichakshanā. Cp. the *Analysa*, p. 219

We are to suppose that the King does not hear the Jester's remarks (ii. 41<sup>o</sup> and ii. 42<sup>o</sup>) nor the ensuing colloquy (ii. 42<sup>o</sup> as far as ii. 43<sup>o</sup>), and that, in strictness, the Jester does not hear the King's remark, ii. 41<sup>o</sup>

And yet, curiously enough, the Jester does turn this last phrase to account by quoting it, mockingly, at ii. 50<sup>o</sup>, as if he had legitimately overheard it. See ii. 50<sup>o</sup> and note.

<sup>1</sup> The King here lapses into rhythm, although the forms are *Çāurasenī*. see preceding

note The appointment refers, I think, to a nocturnal meeting immediately following the close of act II. 23— See additional note upon p. 289

<sup>2</sup> "Inflame," with literal and with metaphorical meaning, as in *Prākṛit*. One expects green shoots, water-lilies, etc., to be cooling, not inflammatory. Similarly fit 20

<sup>3</sup> 'Possessing a taken coolness-contrivance totality' See OE, *çyropacāra*. *Sāmagrī*, 'totality of the needful requisites.'

Bāna gives a most interesting list of the means used to allay the heat of the body at *Harsha-charita*, p. 177-178

VICHAKSHANĀ Where is the King, then ?

JESTER At the Emerald Seat, as you<sup>1</sup> directed. [20]

VICHAKSHANĀ. Well then, stay with the King near the door of the Emerald Seat, in order that, since each has seen the other, the last farewell may now be said to all refrigerants !<sup>2</sup>

JESTER. [*Puts his arms around her. Then, throwing away the refrigerants, he says to them:*] Be off to the land of Never-come-back ! [*And addressing her:*] Why then must we stay in the neighborhood of the door ? [26]

VICHAKSHANĀ. On account of the Queen's directions.

JESTER. Why such directions ?<sup>3</sup>

VICHAKSHANĀ. The Queen has planted there<sup>4</sup> three young trees.

JESTER. What trees ? What trees ? [30]

VICHAKSHANĀ. An amaranth, a tilaka, and an agoka.

JESTER. Pray what is she going to do with them ?

VICHAKSHANĀ. The Queen said to Karpūra-mañjarī :

When a maiden who is in love, embraces an amaranth, or looks at a tilaka, or touches with the tip of her foot an agoka, then they burst into bloom. So do thou satisfy for them their longings<sup>5</sup> 43

And now Karpūra-mañjarī is going to do it.

JESTER. Well then, I'll fetch the old man from the Emerald Seat, station him where he'll be hidden by the tamāla shrub, and let him witness the affair with his own eyes<sup>6</sup> [2] [*He makes as if doing so*<sup>7</sup> *To the King*] Ho there, up and behold the moon's crescent [*beaming*] over the ocean of your heart.<sup>8</sup> [5]

[*The King rises and looks*]

[*Then enters exquisitely adorned, Karpūra-mañjarī*] [7]

KARPŪRA-MAÑJARĪ But where's Vichakshanā ?

<sup>1</sup> At ii 29<sup>1</sup> There he seems to have remained since ii 29<sup>1</sup> Cp ii 41<sup>2</sup> and note

<sup>2</sup> Cp ii 54 The ardor of the two lovers is now such that nothing will any longer avail to cool them

<sup>3</sup> Of what nature (significance) are the directions ?

<sup>4</sup> In the palace garden, near the door of the Plantain Arbor (with its "Emerald Seat") and the scene of the swinging

<sup>5</sup> Do thou satisfy for them their longings to bring forth flowers, by doing these several acts cp i 20<sup>2</sup> and see my notes thereto

<sup>6</sup> 'I will make this thing to be before his eyes'

<sup>7</sup> See note to ii 41<sup>7</sup>

<sup>8</sup> Compare Raghuvansa, xii 36, where Sita's laugh is likened to the moon rising from the ocean



VICHAKSHANĀ. [*Coming up to her from behind.*] My dear, now do as the Queen directed. [10]

KING. But man! what's this?

JESTER. Just you keep behind the tamāla bush and you'll find out.

VICHAKSHANĀ. Here's the amaranth. [13]

[*Karpūra-mañjari puts her arms around it.*]

KING. This lovely maiden, whose swelling breasts are ample as a water-jar,<sup>1</sup> by her impetuous, close embrace, hath made the young amaranth tree to blossom with such a profusion of flowers that a [veritable] procession of swarms of bees has [already] arrived here! 44

JESTER. Ah see, ah see, the mighty jugglery! For

The amaranth tree, young though it is, just now close enfolded in her tender arms, all on a sudden shoots forth a multitude of flowers, — Love's arrows, as it were. 45

KING. Yes, not one whit less is the power<sup>2</sup> of longing.

VICHAKSHANĀ. Here is the tilaka tree.

[*Karpūra-mañjari stands a good while looking at it with sidelong glances*]

KING. Piercing, restless, and just touched with jet-black collyrium,<sup>3</sup> and having ever as their ready helper the Five-arrowed God<sup>4</sup> who bears the [flowery] shafts, — such are her eyes; and when<sup>5</sup> with them upon the tilak tree the fawn-eyed girl a sudden onset<sup>6</sup> makes, then it stands as if thrilled with delight,<sup>7</sup> its crown all bristling<sup>8</sup> with masses of clustering blossoms. 46

VICHAKSHANĀ. And here's the açoka tree.

[*Karpūra-mañjari makes as if she were giving it a dainty kick*]

<sup>1</sup> Cp ii 24<sup>b</sup>

<sup>2</sup> 'Precisely such is the power' The tree's longing (and the girl's?) must have been so powerful as to produce this magic effect.

<sup>3</sup> 'Anointed with a small portion of collyrium'

<sup>4</sup> 'Ever making or putting (kr) Cupid at her side'

<sup>5</sup> Literally 'When (jam) the attack of the fawn-eyed girl's eyes, piercing, etc., fell on (was precipitated on) the tilaka-tree, then (tam) it stood thrilled as it were, etc.'

<sup>6</sup> Hemachandra, 800, gives dhāñ as one of four-synonyms (see above, p. 201) for

'sudden attack,' 'surprise,' — for that which, "if it happen by night, is called ānūptka," so familiar as main incident and as title of book x of the Mahā-bhārata

<sup>7</sup> Properly, 'horripilated, bristling' Hindu poets constantly make allusion to horripilation or bristling of the hair as caused by emotions of pleasure. This again (see note to i 32) is a curious fact of racial psychology, we think of it chiefly as a sign of terror. Cp iii 24 and note and iv. 21.

<sup>8</sup> Dantura, 'toothed, tusked,' and so 'thickly beset,' or 'bristling,' and in evident rapport with romañeo

KING.

No sooner<sup>1</sup> had the maid, whose face is fair  
As is the radiance of the dapple moon,<sup>2</sup>  
In graceful play, to the *apoka* given,  
With [rosy] foot<sup>3</sup> whose [jewelled] anklets rang,  
A [daunt] touch,—than<sup>4</sup> in an instant burst  
Forth into blossom, e'en from every spray  
In all its crown, a gorgeous show of flowers—  
A sight for all the denizens of heaven!

47

JESTER. Say, man, do you know the reason why the Queen<sup>4</sup> didn't satisfy the longings of the trees herself?

KING. I suppose of course *you* know? [2]

JESTER. I'll tell, if the King won't get wrathful.

KING. What occasion is there for anger? unseal your tongue and speak. [5]

JESTER. Although in this world comeliness of person does maintain the attractiveness of doting matrons,<sup>5</sup> nevertheless, methinks, it is in youth's tenderest prime that *Lakshmī* (or *Loveliness personified*) manifests herself as presiding deity. 48

KING. I catch your drift;<sup>6</sup> and, what's more, have something to say [on that point] myself.

In spite of the fact that<sup>7</sup> [very] young maidens,<sup>8</sup> by reason of their eager curiosity,<sup>9</sup> are [a bit] fickle-minded, nevertheless,<sup>7</sup> it is with them,—their breasts just budding into view,—that the mystery of the Dolphin-bannered [God of Love] doth abide. 49

JESTER. [Yes,] even trees blossom out with the mystery of the beauty of form; but they know not the mystery of love<sup>10</sup>

<sup>1</sup> The two ca's hint at the fact that the touching with the foot and the bursting into bloom occurred simultaneously.—Schohas. Cp. III. 34.

<sup>2</sup> 'Deer-spotted [moon], [moon] flecked like the black antelope,'—see II. 20 note

<sup>3</sup> *Anhina*

<sup>4</sup> 'Do you know what is the reason (in this, *ettha*, Whitney, § 303 a, l.e.) for this, that (jam) the Queen, etc.?'

<sup>5</sup> It seems to me licit to assign this connotation to *kāminī*, which I take as antithetical to both *tārūnā* and *bālā*.

<sup>6</sup> 'Understood is your intention—I see what you mean,' namely, that the Queen is

a trifle *passée* as compared with this tender bud, *Karpūra-mañjarī*. The form of the Jester's statement was purposely vague.

<sup>7</sup> 'Maidens are fickle—just so (*amea*)'—but (*puno*) the mystery abides with etc.' For *amea*, see Weber's *Hjla*, no 865

<sup>8</sup> Like *Karpūra-mañjarī*, as contrasted with the oldish Queen.

<sup>9</sup> Which is still unrestrained by the experiences and the sophistications of life

<sup>10</sup> A staid matron like the Queen may continue to bear lovely children, as the trees bear lovely blossoms, but she no longer knows the keenness of youthful passion.

[Behind the stage]

ONE OF THE BARDS. A pleasant evening to the King!

Behold, [the sun,] the jewel of the day,<sup>1</sup>  
 His face red-yellow, like an orange ripe,<sup>2</sup>  
 Hangs on the crest of yonder sunset-hill  
 Now Ruddy Goose and mate, alas, must part <sup>3</sup>  
 Their only friend hath left them — he whose rays  
 Are myriad strings dyed gorgeous, madder-red <sup>4</sup>  
 He slackens now his fierce impetuous heat,  
 And with it quick the pride of jealous maids,<sup>5</sup>  
 Lulls half to sleep the eyes of all the world<sup>6</sup>  
 And drowsy lilies that bestud the pool<sup>7</sup>

50

KING. At hand is now the even-tide —

JESTER.

"The time appointed, as her friends have told it"<sup>8</sup> [2]

KARPŪRA-MANJARI. Vichakshanā dear, I'll go now; it's evening.

VICHAKSHANĀ. So let us do.

[Thereupon, they step about, and exeunt omnes]

[End of the Second Act.]

<sup>1</sup> The stanza in outline reads 'The sun. (dinamani), making . . . , relaxing . . . , possessing a madder . . . ray multitude, sole friend . . . , has become (jāo) sunset-hill-situated,' etc. I have reversed the sequence of the clauses

<sup>2</sup> One is tempted to think that a \*norange . an orange . a nadder . an adder . . . a numpire . an umpire, but it appears that the n of nāraṇj, nārāṅga, was lost before the word was adopted into English speech. See C P G Scott, Transactions of the American Philological Association, xxiii 278, 272

<sup>3</sup> The love and constancy of the Ruddy Goose and her mate are proverbial. They are doomed to pass the night in most piteous separation. Hence the sun is their "sole friend" See Wilson's Meghadūta, note to 82

<sup>4</sup> 'Possessing a multitude of rays which have the color (or gorgeousness) of madder-dyed-strings'

<sup>5</sup> 'And at the same time (saha a) relaxing or making to relent (mukicanto) speedily (sarahasam) his impetuousness (tīvva-bhāvam), together with the hearts of jealous-proud-maids' — Night and moonlight (cp ii

54) put an end to their pouting (as do the breezes of spring, i 15<sup>b</sup>), so that they yield to the gentle influences of love. The same idea at iii. 30<sup>a</sup>

<sup>6</sup> 'With the eyes of people at the same time (saha) making the lotus-group to be possessing half-sleep' There is here a slight laxity of expression

<sup>7</sup> The day-blooming lotuses (kamala's) that close their eyes (nīmlanti) at evening, as opposed to the night-blooming lotuses (kumuda's), that open their eyes (unmīlanti) at evening — see Kāvyaśārṅga, i 94, and Ritasambhāra, iii 23

The latter are white and close their eyes at dawn, as appears from what is perhaps the lovehest of all the stanzas of Kālidāsa, to wit, antarhite etc., near the beginning of act iv of Çak — Cp his Urvāṣi, iii 10 — see Bohtlingk's Hemachandra, 1100-1105, p 217 — With this stanza, cp i 36 and iv 18<sup>c</sup>

<sup>8</sup> The Jester mockingly takes his words from the King's own mouth (see ii 41<sup>b</sup>) The part that he quotes forms an indravajś line but in the dialect of prose. See p 267, note 3, and [?] p 283.

## ACT III.

[Then enters the King with the Jester]

KING. [With his thoughts on her.]

Put far away from me the champak<sup>1</sup> bud!  
 What use have I for juicy turmeric?<sup>2</sup>  
 Of what esteem is gold though ne'er so pure?  
 Before her loveliness, whose radiance sweet,  
 Is likest that of newly risen moon,  
 What need of bakul blooms, profuse and fresh?<sup>3</sup>

1

And again :

Bright as a necklace strung with emerald gems,  
 Or wreath of jasmies where the bees have sucked,  
 Her lovely glance, as quick she bent her neck,<sup>4</sup>  
 Shot sidelong by,<sup>5</sup> and pierced my very heart.<sup>6</sup>

2

JESTER. Say, man, what do you stand there for, reeling off your twaddle like an uxorious husband?<sup>7</sup>

<sup>1</sup> See 1. 14<sup>2</sup>, 16<sup>4</sup>, and notes

<sup>2</sup> The rhizome of *Curcuma longa*, a plant of the ginger family. It is used as a condiment, as a dye-stuff, it yields lovely shades of yellow, and when chewed, affects the saliva as would saffron. See Pliny, N. H. xxi 70, cited by BR. *Indica herba*, zingibers effige, commanducata croci vim reddit — In oil-ollā (instr s fem with hal-), the stem is doubled

<sup>3</sup> 'What occasion is there (with, i.e.) for heaps of blooms of bakul, though fresh?' The bakul, *Mimusops Elengi*, Roxburgh, p. 818, has flowers that are white and fragrant.

<sup>4</sup> 'With an impetuously bended neck' — as *avyayibhāva*.

<sup>5</sup> 'Glance, directed towards (see *viç* + *ni* 7) in BR) the region of her ear' The coquetish glance is usually sidelong and comes as it were from the outer corner of the eye (*apāṅga*). In darting such a glance, the girl may bend her neck or turn her head and so

look by the place where, with her head in its natural position, her ear would be —

One might suspect here a reminiscence of Bhartrhari, who, in *husan-mārge*, q v, speaks of "glance arrows" (*draṣṭi-bāṇā*) which are *gravana-pāṭha-gatāḥ*

<sup>6</sup> The "Sidelong glance," *katākṣa*, etc. — Dandin, in his *Poetics*, ii 327, gives, as example of *viçesokti*, a stanza which says: The women have no battle-cars, elephants, cavalry, nor foot-soldiers, and yet with their sidelong glance (*apāṅga-draṣṭi*) they conquer the three worlds — Parāb, Subh, p. 434-5, has some 19 stanzas on the *katākṣa*. — See Bhartrhari's stanza, just cited, = Sprüche 6824. Further, Hala's *Saptasatīka*, 505 — See also ii 5 and my note on ii 6<sup>2</sup>

<sup>7</sup> Bhajjājida, literally, 'wife-conquered,' seems to me in this connection necessarily to suggest the doting, foolish, overfond husband, rather than the hen-pecked one. For the contempt in which the latter was held, see Sprüche, 4066

KING. My thoughts, man, are on a vision that I've seen in sleep.

JESTER. Well then, old man, tell it to me.

KING. Methinks a maid with a lily-face stood in my vision within reach of my hand, and was about to strike me quickly with a blue lotus as I lay on my pleasure-couch. And then with eager haste did I catch hold upon the loose end<sup>1</sup> of her garment. No sooner<sup>2</sup> did she, leaving it in my hand, depart, than<sup>3</sup> my sleep, as it seemed, suddenly vanished too. 3

JESTER. [*Aside, to himself*] Should think it might have! [*Aloud.*] Say, man, I too saw a vision last night.<sup>4</sup> [4]

KING. [*Expectantly.*] Tell me then, what was the vision?

JESTER. Methinks, last night in my vision I fell asleep by the Ganges. [7]

KING. And then, and then?

JESTER. Well, then the Ganges put her graceful little foot on the head of Giva and washed me clean away with her water. [9]

KING. And then, and then?

JESTER. Then by a cloud that was raining at the autumn season to [its or my] heart's content<sup>5</sup> I was absorbed. [11]

KING. A marvel, a marvel! — And then, and then?

JESTER. And then, when the lordly sun had entered the asterism of Chitrā,<sup>6</sup> the great cloud went near(?)<sup>7</sup> the place where the Tāmraparnī<sup>8</sup>

<sup>1</sup> With eagerness by me hastily she was held or caught on the loose end

<sup>2</sup> Ca a cp. ii. 47 note — Root muc

<sup>3</sup> Adya — Modern English distinguishes by "last night" and "to-night" what in Sanskrit is contextually distinguished thus, adya, asmābhir atra, ushvā, prāṭah, etc., 'to-night we'll stop here, and early to-morrow morning,' etc.

<sup>4</sup> Is jadhīccham used dr̥ḥ karuḥ (kāka-kavat, as the Hindus say)? I see no great pertinence in it in either case

<sup>5</sup> At the time of Rājasekhara, the autumnal equinoctial colure would be less than ten degrees west of Spica, and the sun would be "in Chitrā" in "autumn" (in 31)

For the transformation of rain-drops into pearls, see Sprüche, 344, 1544, 4029 According to the stanza samaptīyam (Ind. Ant. xiv. 323, Sprüche, 6761, and elsewhere), the transformation takes place under Svātī. see

p 214, above So in Manuvaring's Marāṭhi proverbs, no 1291 "If the Svātī rain fall, there will be a crop of rubies and pearls, but you will not get cotton enough for a lamp-wick." Now Chitrā and Svātī have as their principal stars respectively Spica and Arcturus, and at the time of Rājasekhara, the approximate longitude of these two stars was respectively 188° 32' and 188° 55', that is, practically the same The author's mention of Chitrā, therefore, is not fortuitous, but significant — My thanks are due to my honored colleague, Dr. Asaph Hall, for his kind help in matters of this nature Cp Whitney, Oriental and Linguistic Studies, ii 377, and his chart of the zodiac.

<sup>6</sup> Is antena used "prepositionally" (like antarena), here compounded with its "governed" word-stem, and in the sense of ante, 'near'?

<sup>7</sup> Cp. l. 17<sup>a</sup> note.

empties into the ocean. I, too, as I think, am within the cloud and go with it [15]

KING. And then, and then ?

JESTER. Then the cloud started to rain there with great big drops of water ; and the sea-oysters, such as they call pearl-oysters, emerged from the waters<sup>1</sup> and absorbed me ; and I was within them and became a monster pearl<sup>2</sup> [18]

KING. And then, and then ?

JESTER. Then in four-and-sixty pearl-oysters [successively] I was a drop of cloud-water, surpassing the opal<sup>3</sup> in hue, [and then,] in due course, I attained once more to the condition of being a pearl, one of perfect roundness,<sup>4</sup> clear, and flashing. 4

So I, whom you see before you,<sup>5</sup> fancy that my own self in the shape of a pearl,<sup>6</sup> was inside of those pearl-oysters [1]

KING. And then, and then ?

JESTER. Then those pearl-oysters were taken from the ocean as soon as they were mature, and they were opened And I was among the four-and-sixty pearls. And a certain merchant bought me, giving [for me] a hundred thousand gold pieces. [5]

KING. Oh, what a wonderful vision ! And then, and then ?

JESTER. Then the merchant sent for the jeweller and had him bore a hole through me<sup>7</sup> And that gave me a little something of a pain. [9]

KING. And then, and then ?

JESTER. And with the pearls of that lot,<sup>8</sup> weighing ten *māshakas* apiece, a single row was strung in necklace style,<sup>9</sup> and it was priced at ten million gold pieces. 5

KING. And then, and then ?

<sup>1</sup> For the form, see p 203

<sup>2</sup> This time it is a pearl of ten *māshakas* — see my note to u 17<sup>a</sup> See note 5, p 264

<sup>3</sup> The *tabasheer* is a variety of opal found in the joints of the bamboo

<sup>4</sup> 'I arrived at new-pearl-ness, very round, without any flat surfaces' etc, i.e. 'I arrived anew at' etc

<sup>5</sup> Thus I would express the force of so *aham*.

<sup>6</sup> 'With or by (my) pearl-ness' For *atiānaam*, see Fischel on H. 3. 56

<sup>7</sup> 'Then by him, fetching the jeweller, the pearl was caused to be drilled.'

<sup>8</sup> 'With that pearl-lot (of 64 pearls), weighing 10 *māshakas* apiece' The expression is loose, the adjective is logically an adjunct of *mutiāhala* and not of *mandala*

<sup>9</sup> That is, so as to form a necklace rather than a bracelet or what not cp *hāra-laṭṭhi*, iii. 18<sup>b</sup>, and *maṇi-yastī*, Uṛvaḥ, iii 10, and Kale's note

JESTER. Then [the merchant, whose name was] Sāgaradatta, put it in his casket and went to the capital of Vajrāyudha, the king of Pañchāla, to Kanauj; and there he sold it for the ten million. [3]

KING. And then, and then?

JESTER. And then,

As he, [the King of Kanauj,] considered her towering ample breasts, and also the beauty of the single string of pearls, he put it on the neck of his beloved. — Men of sense are pleased to see like meet with like. 6

Moreover:

At midnight's hour, which was full of moonlight resplendent throughout the sky, in love's embrace the royal pair had closed their eyes for terror at the shaft<sup>1</sup> of the Flower-arrowed God. Then by the plumpness<sup>2</sup> of her exceedingly towering, full, and jar-like breasts was I sore beset — [and so] awoke! 54 — 72

KING. [*With a faint smile, and then reflecting.*]

You knew that this vision of mine, in which I met with her whom I love as my life (*pāṇa-samā-*), was unreal; and so you thought you could dismiss it from my mind by your counter-vision.<sup>3</sup> 8

JESTER. A decayed chieftain, a brahman exhausted with hunger, a naughty young wench, and a forsaken man, — these beguile themselves with the sweetmeats of wishes.<sup>4</sup> And I ask you, man, whose power, now, is that?<sup>5</sup>

KING. Love's. [3]

JESTER. Although your love for the Queen has grown by [long] attachment, why, pray, do you, sir, fairly spreading your eyes over all of Karpūra-mañjarī's person, gaze at her as if you were absorbing her? are the Queen's good points inferior to hers? [5]

KING. Speak not thus!

Suppose the knot of love is tied betwixt some man and some maid; for all that, beauty, I think, is not the [sole] cause of it.<sup>6</sup> But if, even in that

<sup>1</sup> Strictly, 'blows,' 'shots'

<sup>2</sup> Konow refers me to *Krātārjunīya*, iv 8, where Mallināth glosses *niveṣa* by 'largeness, plumpness' [of the breasts]

<sup>3</sup> 'This vision, not real, — it, possessing a meeting with the life-equal-girl, thou knowest. And by [thy] counter-vision, the warding-off or dismissal of it [of my vision] is thy intention'

<sup>4</sup> Konow compares *Viddh* i 23

<sup>5</sup> That is, Of whose power are these wishes and longings a manifestation? For the first two of the four cases, *pemman* seems to be too specific.

<sup>6</sup> Just under those circumstances (*ameśa*, cp ii 49\*), beauty, methinks, is not the [sole] cause of it' (*tattha*) but rather, says the Scholiast, the working out of the inborn nature.

case,<sup>1</sup> the [girl's] loveliness is much praised,<sup>2</sup> that is done to put a seal on<sup>3</sup> the mouths of unkind-spoken people. 9

JESTER. But what, sir, is that which they call "Love, love" ?

KING. The knot of attachment which exists between a mutually united pair, and which has grown strong under the dispensation of the Dolphin-bannered God, — that the connoisseurs call "Love." [2]

JESTER. And of what sort is it ?

KING. [Love is that] in which the feeling within the heart attains<sup>4</sup> to sincerity and is devoid of the blemishes of suspicious behavior and so forth ;<sup>5</sup> in which there is an on-flowing stream of longing of each for the other ; whose very essence is imparted by Cupid and enhanced by amorous play. 10

JESTER. And how might it be recognized ?

KING. They whose hearts are set, each toward the other, in utter commotion by the unforced flow of very restless glances ; who speed ever, more and more, the arrows that Cupid gives them, — of such persons<sup>6</sup> the heart-wound becomes very easily manifest 11

JESTER. That which has the outward beauty of a deeply seated disturbance of heart, — that the world calls "Love with Cupid's adornment." Hard as it may be to recognize, a person does manifest it among people. That we know to be Cupid's very mighty jugglery. 12

Moreover, if the love that is in the heart<sup>7</sup> [of the one] awakens [in the other a corresponding] attachment, what occasion is there in that case for the trickery of the bravery of ornaments ?

KING That's true, man !

What need of girdles, bracelets, diadems, anklets ? what need of beauty ?<sup>8</sup> and what need of the shows of ornament ? [There is no need

<sup>1</sup> Where beauty is not the sole cause of the attachment.

<sup>2</sup> As an ostensible reason for the love — Since mah is not necessarily = kāñks (see Fischel, H. 4 192), I suppose I am justified in connecting mahujai here with Vedic mah ('is extolled, is magnified'), and not with manth, Marāṭhi mathanem ('is revolved, considered, taken into account')

<sup>3</sup> 'Then (tam, correlative to jam, 'if') a seal is put on' etc

<sup>4</sup> Ki, that is, etc

<sup>5</sup> 'Of suspicion-behavior and so forth,' viappa-ghadanā-si-

<sup>6</sup> 'Of what persons, possessing hearts

completely agitated by glances which are nature-flowing and very restless, the sendings-forth of the Cupid-given-arrows increase, — of them' etc

In this version I follow NR, reading (instead of luntia, 'robbed') luntia, 'agitated' I take peranta-luntia as 'boundary-agitated,' 'agitated to their very limits' — See OB under tar + vi 5)

<sup>7</sup> For mana and citta, occurring together at iii 12<sup>a</sup> and iii 11, there seems to be but one available English word, namely 'heart'

<sup>8</sup> Neither gawgaws nor beauty signify much where the passion is mutual. Cañga and its



of all that.] And so,<sup>1</sup> in this world, it is something else<sup>2</sup> which puts the flowers of happiness in the grasp of fair maidens. 13

And again :

What need of the performance of song and dance? and what need of strong drink? what need of incense of aloes? and what need of saffron? — On all the earth in daintiness naught else can equal man's tender passion.<sup>3</sup> 14

And again :

The consort of an emperor and the wife of a common man,—in the matter of love there is not even a grain of distinction between them to be found, methinks, [even] if a certain difference in outward splendor is effected by rubies and decorations and garments and saffron. 15

And again :

Why speak of restless eyes—of face like to the moon—of towering breasts? There is some other reason here, I think, why women from our hearts<sup>4</sup> do ne'er withdraw. 16

JESTER. That is so. But explain to me another thing : [Even in that] which during childhood is unattractive to the heart of a man,—even in that, with [the attainment of] adolescence, a certain beauty develops itself. [2]

KING. Surely there must be here in the world two Creators who are skilful in building the body and in giving it the bloom of youth: the one fashions the first girlish form; while the second, by giving it the finishing touches,<sup>5</sup> brings out its loveliness.<sup>6</sup> 17

And therefore :

Bejewelled bracelets and girdles and anklets, beauty of dress, strings of emerald gems, mineral rouge,<sup>7</sup> a necklace of pearls,—[all those things]

derivatives are used of natural beauty—*cp* *nisagga-caṅga*, ii 26\*, and *paṇi-caṅgama*, ii 26\*. As to the form (*instr s fem.*, from *Skt. an-stem*'), *cp umhā* cited by Jacob, § 42, 2.

<sup>1</sup> I take *tam* as 'and so'

<sup>2</sup> There is of fair-waisted maids something else [than gewgaws—namely, native attractiveness], by which they get the flowers of happiness. Or, *suhāttana* may be the ensemble of womanly charms that draw and hold fast her lover's heart.

<sup>3</sup> I am not sure that I have hit just the right meaning of *rucasa* : nor do I see the appositeness of *punn*

<sup>4</sup> Ablative singular or plural, H. § 8, 9

<sup>5</sup> By carving it or sculpturing it (*Scho. last, utkīrya*), by putting on the nicer touches<sup>1</sup> as contrasted with the first or rougher "fashioning" (*ghadana*). The *Marāṭhī kandāraṇḍ*, cited by Dr Konow, as an instrument used for the finer work of goldsmiths and others

<sup>6</sup> Makes fully manifest (the form), displays it to advantage

<sup>7</sup> Properly *gaurikā*, which is usually defined as 'ruddle, red chalk'. But *Hema-chandra*, 1036, makes it a synonym of *dāsta*, and this is a liquid mineral which wells up

are surpassed by the youthful bloom of maidens,<sup>1</sup> which is the spell that fascinates the heart, and is a sixth arrow of Cupid,<sup>2</sup> and a charming one.

Moreover :

18

A form full of loveliness, eyes that reach almost to the ear and have large pupils, a bosom with ample breasts, a waist that has the triple folds and may yet be grasped by the fist, wheel-like buttocks,<sup>3</sup>— pray what need of aught else in the time of tender youth ? Just these five things put into maidens' hands Cupid's great banner of victory <sup>4</sup>

19

[Behind the stage (is heard the Heroine, saying )]

Friend Kuraṅgikā, I am really languishing by reason of these refrigerants, as a lotus [languishes by reason of the arrival of the torrid season that calls for the use of refrigerants].

A shoot of lotus-root [to me] seems like poison; a string of pearls seems like a poisonous serpent; the breeze from the palm-leaf fan seems to spread flames,<sup>5</sup> likewise the water from the jets of the shower-bath as it comes out or my hand is hot, and not the sandal, that sovereign remedy [against heat], allays the burning of my frame <sup>6</sup>

20

JESTER. Did the old man hear? are his ears loaded with a jowl-full of the nectar?<sup>7</sup> [2] will he then even today take no notice of his lotus root<sup>8</sup> that is languishing by reason of the intense heat? of his saffron dolly that he has to play with,<sup>9</sup> that is being sprinkled with most intolerably scalding water?<sup>10</sup> of his single string of monster pearls that [now]

from the ground The wounded Čalya is said to run blood as the mountain runs gairika, MBh, ix 13 14 = 669 It is mentioned at Meghadūta, 102, as a pigment (dhātu-rāga), and at Kumāra-sambhava, i 7, as a sort of liquid mineral color (dhātu-rasa), such as might be used to inscribe love-letters on birch bark Cp my note on ii 7, above From the same poem, i 4, we may infer that it was used as a cosmetic, since it is there mentioned as a decoration for the nymphs of heaven So here

<sup>1</sup> The five words of lines ab are nominatives absolute, with anacoluthon We must repeat them in accusative form in d as objects of jaa

<sup>2</sup> He regularly has five cp pañca-bāna, pañcoṣa, pañca-sara, in Index, and p 239, n 2

<sup>3</sup> We have had most of these most fleshly details already at i 32 and 30 and ii 23

<sup>4</sup> 'By just these five things maids become possessing Cupid's banner'

<sup>5</sup> 'The wind spreads as it were its friend' The friend of the wind is the fire, — Hemachandra, 1090, p 444 OB cites anila-sārathi as a name for fire from MBh i 16 1 = 1058

<sup>6</sup> Similar thoughts at ii 42

<sup>7</sup> Nectar of the Heroine's words. — The ludicrous incongruity of the metaphors is doubtless intentional

<sup>8</sup> Munābhā, properly 'little lotus-root' Is it used in the sense of mṛnālī, 'lotus-plant,' pars pro toto? At any rate, it must be rendered so as to bring out the jocose allusion to the Heroine's own words at iii 19<sup>2</sup> — Mṛnālikā is used as a girl's name (with many others) in the Kādambarī, p 366<sup>2</sup>

<sup>9</sup> 'Play + saffron-dolly,' — cp ii 13

<sup>10</sup> 'Water intensely boiled and intolerable,' in allusion to iii 20<sup>2</sup>

in a trice is parting<sup>71</sup> of his meadow of rose-bay,<sup>2</sup> that the musk-deer are plundering<sup>72</sup> [3]—Well, your vision has turned out true.<sup>4</sup> Come, let us go in. [5] Let Cupid's banner be exalted. Let the strains of cuckoo-warblings start up in your wind-pipe. [7] Ease up with the floods of tears. Slow down with the torrents of sighs. [9] Let loveliness renew itself. Let us go in by the back door.<sup>5</sup>

[At that, they make as if they were going in] [12]

[Then enters the Heroine, with Kuraṅgikā]

HEROINE. [*Timidly—to herself.*] Why<sup>1</sup> is this the full moon suddenly descended from the court of heaven? [15] or has the Blue-necked God [Çiva], well-pleased, allowed Cupid to resume his own bodily form<sup>6</sup> or is some one who is a rascally foe of my heart and a kindly friend of my eyes about to show me special favor? [*Aloud.*] This I regard as a piece of jugglery. [19]

JESTER. [*Taking the King's hand.*] Lady, the jugglery has become real. [21]

[The Heroine stands abashed]

KURAṅGIKĀ. Dear Karpūra-mañjarī, rise to meet your lord and salute him. [23]

[The Heroine is on the point of rising]

KING. [*Taking her hand.*]

Thy waist is ready to break neath the burden of thy bosom: break it not, O moon-faced maiden, by rising!—Cupid have mercy on my eyes after the sight of such amplexness [of breasts]<sup>7</sup> 21

Moreover:

In presence of whom, not the beauty of orpiment hath any charm, nor

<sup>1</sup> The allusions to lotus and doll were put enough. But the tertium comparationis of this figure and the next, Kōuow thinks, is merely the Heroine's anguish.

<sup>2</sup> The Tabernaemontana (see this in Century Dic'y) coronaria, known as Adam's apple or East Indian rose-bay. It is a very fragrant shrub, having shining dark-green leathery leaves, "with elevations above the veins" (Roxburgh, p. 249). Its Prakrit name, "knot-leaf," may refer to this.

<sup>3</sup> No jealous rival of the King has turned up thus far.—But see Kōuow's view, note 1

<sup>4</sup> Only in the most general way (cp. ul. 3). he met her in the dream, and now he meets her in fact.

<sup>5</sup> For the full significance of this clause and the following stage-directions, as I understand them, see p. 219-220.

<sup>6</sup> Cupid was burned by the fire of Çiva's wrathful glance and is therefore called "Bodiless" or An-aṅga. The story is told at Rāmāyana, i. 23. 10-14, Bombay, or Kuraṁsa-sambhava, ul. 71.

<sup>7</sup> For their beauty is enough to blind me!—See note on *arava*, ul. 74.

burnished gold, nor champak blooms, — with golden flowers I pay homage to those eyes with which thou, O fawn-eyed girl, hast been beheld.<sup>1</sup> 22

JESTER. Her ladyship, Karpūra-mañjarī, by staying in the inner room, has become moist with perspiration. So now I will fan her with the border of my robe. [*So doing*] Oh dear! I've put out the light with the wind from my garment. [4] [*Reflecting. — To himself*] Never mind. We'll just go to the pleasure-garden. [*Aloud.*] Say, this is dancing around in the dark! so let's go out now to the pleasure-grounds, just by the subterranean exit. [9]

[*All make as if they were going out*] [10]

KING. [*Holding Karpūra-mañjarī by the hand*]

Keeping thy hand, which is like a tender spray, within mine, assume thou, [I pray,] a little unsteadiness<sup>2</sup> as thou movest along; in order that the kala-haṁsas, as they go about in their play, may at last find a rival who outmatches them in comeliness.<sup>3</sup> 23

[*Showing by his demeanor his delight at the touch of her hand*]

The prickles of the young gourd-melon,<sup>4</sup> the filaments of the cadamba flower, which today are witnesses of the touch of thy hand, — these will remain as if fastening themselves to my limbs<sup>5</sup> 24

[*Behind the stage*]

A BARD May the rising moon bring pleasure to the King

<sup>1</sup> To whose eyes? to his own? if so, the stanza is flat indeed!

<sup>2</sup> Cañcra seems to be an intensive adjective from car cp cañcāryate, and Whitney, § 1148 k (jañjapa, tartura, etc.) The purpose of the "unsteadiness" or "waddling" is, as I suppose, to enhance the similitude of the girl to the much belauded teal

<sup>3</sup> 'In order that at last the kala-haṁsa-group, in its play-going, may be uncomely'

The kala-haṁsa or kādamba seems to be a kind of white teal with gray wings (Hemachandra, 1827) Its cry is often spoken of as most agreeable (kala — see the examples in BR, s v (1a), and Hemachandra, 1409) It was tamed and held in high esteem Bāna often mentions it — see Index to Riddling s Kīdāmbarī, p 224

<sup>4</sup> Benincasa cerifera, like the pumpkin,

but with a waxy coat I do not find this in Roxburgh, but at p 700, under Cucurbita Pepo, he says of the fruit, that it is, "when young, exceedingly hairy" Note that of our common Cucurbitaceæ (cucumber, pumpkin) the fruits are often sharp-prickly and the vines hairy

<sup>5</sup> That is, the delight which I feel at the touch of thy hand causes such horripilation that the asperities of these plants seem to have transferred themselves to my limbs for good and all Cp note to ll 40<sup>d</sup>

This conceit of Rāṣaṇkharā recurs at iv 21 and iv 22, see the notes One is tempted to query whether it is not a reminiscence of Bāna cp Harsha-charita, text p 26<sup>r-4</sup>, utkantakṛta- kapola-phalakana, lagna-karnotpala-kesara-pakama-ṇakalena, iva mukha-ṇaṇā ३७ See p 220

While the round ball of the earth is as black by reason of the darkness as if it were in a subterranean chamber, the face of the eastern quarter of the sky has become as yellow as a young birch with the moonlight; and the moon, sending forth rays that are like in beauty to the tufts of the stamens of the wing-seed,<sup>1</sup> has risen, digit by digit, till at last the full disk is above the horizon.<sup>2</sup> 25

And again:

Without saffron, without sandal,<sup>3</sup> is the embellishment of the ten bride-like regions of heaven;<sup>4</sup> without bracelets, without ear-rings, is the decoration of the round earth;<sup>5</sup> without withering, without fainting, are the flowers<sup>6</sup> (or without "Parcher," without "Bewilderer," is the weapon of the God with the Dolphin-ensign);<sup>7</sup> a garland of moon-beams is massed in the sky.<sup>8</sup> 26

<sup>1</sup> *Mununda*, *Pterospermum suberifolium*, Roxburgh, p. 512, a middling sized tree. The flowers are white and fragrant and very long, and show a prominent column of united stamens — I use "tufts" advisedly for *śikhā*.

<sup>2</sup> "The moon has gone to full-duskedness in the one-digit-manner."

<sup>3</sup> That is, All the heaven is made lovely by the new-risen moon, "the cool-rayed one" it makes the sky yellow, and that without the help of saffron, it makes the air seem cool, and that without the help of sandal — Thus stanza recurs at *Viddh* in 12.

<sup>4</sup> The "ten points" or "regions" are the four cardinal points, the four intermediate points (NE etc.), the zenith and nadir.

These are likened to brides. So *Bhartr-hari*, in his *bhūh paryāṅkah*, describing the ascetic, says "His couch is the ground, the blue sky above is his roof, and the moon-beams he hath for his candle, north, east, south, and west are the maidens (*dik-kanyās*) that fan him with breezes for chowries." *Rājasekhara* has the same bold metaphor two stanzas later, in. 28\*, in *diśā-sundarī* (if not also in a variant of in. 29, "dig-vadhū"), and it recurs as *dik-sundarī* in *Jayadeva*, *Gīt.* vii. 1. *Bāna* speaks of the "regions," *āgā*, as maidens, *Kādambarī*, p. 390\*.

<sup>5</sup> I take *bhuvana-mandālī* as 'round of the earth,' = *mahī-maṇḍala* or *bhū-maṇḍala*. *Viddh.* reads *dharaṇī* for *bhuvana*.

<sup>6</sup> That is, in the cool moon-light, the

flowers are recovering from the intense heat, which "parched" or "withered" them (*agasyat*) and which "bewildered" them or "made them faint" (? *amohasyat*), in the day-time.

Since the stanza is a description of the loveliness of the night at moon-rise (in. 26\*), of its tones of color and its reviving flowers, it must be that the prior interpretation of line 6 is also the one primarily intended by the poet.

From Cupid's equipment are missing "Parcher" and "Bewilderer" — these are the names of two of Love's arrows — see note to 1. 32\*. Both of these names are included among those of the celestial weapons, partly allegorical, partly fanciful, which are rehearsed in the *Rāmāyana*, cantos 27 and 56 of book 1, see especially: 27. 14, 15 and 1. 56. 7, 8, ed. Bombay — Love's arrows, his bow, and his missiles are all formed of flowers *pāpāny aśva, śau-cāpa, aratāṇi*, *Hemachandra*, 228.

I cannot help feeling that this alternative interpretation, although secondary in the intention of the poet, is the key to the whole wretched difficulty of this line. The chance for a pun has seduced the author into using *mohana* of flowers — a use which I cannot deem unforced — BB., under *guy*, cite *na mīlyanti na gasyanti kusumāṇi*.

<sup>8</sup> The area of denotation of *āvalī* and *ālī* is not coincident with that of any English word. See *Hemachandra*, 1423, for their

JESTER. Well, Kāñchana-chanda has described the loveliness of moon-rise; so now it's Māñkya-chanda's<sup>1</sup> turn.

[Behind the stage.]

THE SECOND BARD. The pleasure-pavilions show circling wreaths of incense rising from burning aloes; they are ablaze with the lighted lamps;<sup>2</sup> they have pendent festoons of lustrous (or rarest) pearls;<sup>3</sup> they swarm with doves let loose; in them are prepared charming pleasure-couches, and hundreds of confidantes are talking; while on the divans appear the pouting women-folk.<sup>4</sup>

27

And again:

The moon-beams seem as if overspreading profusely with camphor the faces of those beauties, the quarters of the sky;<sup>5</sup> they scatter soft moon-light which rejoices the heart of the people of the earth as does sandal; they make the withered bulb of Love to sprout anew with amorous doings; and are like to jets sent forth from an autumn cloud.

28

JESTER.

White swan of heaven's pool,<sup>6</sup>  
Of Çiva's crest, the jew'ly,<sup>7</sup>  
A bulb<sup>8</sup> of love  
'S the moon above!

29

synonyms, among which is *mālā* 'Row,' 'string,' and 'streak' are among the more serviceable English versions of the words.

We find *śvalī* used of a 'string' of pearls, and of a 'wreath' of tresses, but also of a 'set' of teeth, and, humorously, even of a parrot's two wings, a 'set' of wings, iv 2<sup>10</sup> Like its synonym *rājī*, it is used with *dhūma* of a 'column' of smoke *Mālā* is used of bees, ii 13, of curly locks, ii 20 — See Konow's version, p 289

<sup>1</sup> This designation is nearly tantamount to Ratna-chanda, the name he bore at 18<sup>2</sup>

<sup>2</sup> 'Ablaze with given or brought-in lamps.'

<sup>3</sup> See additional note, p 289

<sup>4</sup> 'The pavilions are possessing-divan-surface-appearing-jealous-women-folk.' Uo-chañga, 'on the surface,' = 'on,' with attenuated meaning, as in the case of *tala* = 'on' and *antara* = 'in'

<sup>5</sup> 'The moon-beams (*śaṅka-pāśa*) are giving as it were an overspreading (see *chur* in OB) with floods of camphor to the faces

of the sky-quarter beauties.' They flood things in every quarter with a pale whiteness like that of camphor-gum — For *dik-sundarī*, see iii 26<sup>2</sup> note

<sup>6</sup> Similarly the sun is so called, e.g. *Daça-kumāra-charita*, p 1<sup>12</sup>

<sup>7</sup> For the moon as Çiva's crest-jewel cp. 1. 3 — The pronunciation of jewel so as to rhyme with pool is an inelegance which accords, as I think, with the tone of this brief doggerel as intended by the author

<sup>8</sup> Kanda, 'bulb': more specifically, an 'onion.' One can hardly doubt that the Jester takes this particular word out of the Bard's mouth in order to make fun of it. — In the Bard's stanza, it would have been a little less prosaic if we had said "withered root," but it is hardly competent to the translator to let the Jester's allusion disappear Cp p 262, note 8

Concerning the rhymes in this and the following two stanzas, see p. 205. — For metre of 29 and 30, see p. 207

KURAṅGIKĀ. Proud of his ally, the moon,<sup>1</sup> crushing the pride of jealous maids,<sup>2</sup> with bow of fresh champak, blossoms, Cupid is victor, the impetuous. 30

[To Karpūra-mañjarī.] My dear gul, I'm going to recite to the King the verses which you made describing the moon.

[Karpūra-mañjarī stands abashed Kuraṅgikā recites]

On the moon's yellowish disk, which seems to have stolen its charming hue from some ivory cage,<sup>3</sup> appears in all its beauty,<sup>4</sup> manifest,<sup>5</sup> the antelope with which the disk is marked,<sup>6</sup> bearing a likeness to a playful koil. 31

KING. Oh, what an intuition for quite new conceits<sup>7</sup> has Karpūra-mañjarī! what charm in expression and pleasing words<sup>1</sup> and what flow of sentiment! [Addressing the Heroine.]

It must be that the moon, for fear lest thy [lovely] face be mistaken for its own, hath made—behold!—upon its own round disk a black collyrium-mark, disguised as its "Fleck."<sup>8</sup> 32

And again:

If, O tender-limbed one, thy face were colored palish with chalk-water, [and if,] besides, black collyrium for the cheeks were put [on it],—then it might mock at the moon (or, then its likeness to the moon would be complete).<sup>9</sup> 33

<sup>1</sup> 'Possessing pride made by the moon' The moon is Love's most potent coadjutor—op notes to ii 5<sup>a</sup> and 50<sup>a</sup>, and especially Kādambarī, p 559<sup>12</sup>

<sup>2</sup> Gharatīja, is a 'hand-mill' such as the women turn in India—see the excellent ka-tāksa-verse, re re gharatīja, Parab's Subh p 484, 105, for which Peterson, Subhāshitāvalī, 2388, has re re yantraka Vānadeva says "crusher," pṛaṇa-kartā

<sup>3</sup> Vilāsa is 'outside looks' and also 'beauty'—such as old ivory might have Cp Kādambarī, p 390<sup>11</sup>

<sup>4</sup> Thus I render bhā.

<sup>5</sup> And thus phurāntao

<sup>6</sup> 'The fleck-antelope' op ii 20, note

<sup>7</sup> Vātthu, 'the substance' (as distinguished from the form, utti) is in this case little more than a 'conceit,' that is 'ingenious thought or fancy'

<sup>8</sup> 'Surely by the moon, thinking to itself

(tti) [with a touch of jealousy], "Not in any wise shall there be an error (vibhama) [occasioned] by the face of thee," a black-collyrium-distinguisher (viseśaa) has been made on its own disk-round, with "Fleck" disguise.—For the well-known antelope-spot, see notes to ii 20.—The position of tuha after the tti is exceptional

<sup>9</sup> Either, 1 'Then it would attain to derision of the moon (genitive), would get a chance to mock at the moon' on account of its superior beauty

Or else, 2. 'Then the moon (nominative) would get a mocking, i.e. would incur contempt'

Or else, 3 'Then it would attain to the assumption-of-the-appearance of the moon'

Cp Bhartṛhari's vakīram candra-vāmba, pañikaja-parihāsa-kaame locane Here the parallelism of parihāsa, and Böhlingk's interpretation of his conjectural -vāmbā

[To the moon]

O antelope-flecked one, why wanderest thou, nonchalant, so near this beauty? Lo, here is the face that gave to thee the exceeding paleness of its own white cheeks!

34

[Tremendous racket behind the stage All listen]<sup>1</sup>

KING. But what is this uproar?

KARPURA-MANJARĪ. [With some trepidation.] My dear girl, [go and] find out what it is and come back to me [5]

[Kuraṅgikā goes out and re-enters]

JESTER. Just this: the Queen has found out that my old man has tricked her,<sup>2</sup> and is coming.

KURAṅGIKĀ Well, it's hunchbacks and dwarfs<sup>3</sup> and pigmies and eunuchs and harem-keepers that are making the hullabaloo [6]

KARPURA-MANJARĪ. Then let the King excuse me, so that I, before the Queen finds out about my meeting with the King, may go to my prison by the same subterranean passage by which I came.<sup>4</sup>

[Thereupon, exeunt omnes]

[End of the Third Act]

(see BR sv, and Sprüche, 5896), support the first of the above versions

The second version amounts to about the same thing as the first, and is supported by Sprüche, 453

Mahābala Kṛṣṇa Čāstrin, in his edition of the Čṛṅgāra-śataka, 22 (Nirṇaya Sāgara Press, 1888), supports B's conjecture, but renders it by candra-anukāri etc., as in the third version

Since the chalk-water and collyrium only enhance the beauty of her face and its likeness to the moon, I am unable to translate the vi of jai vi.

<sup>1</sup> We may suppose that the actors now fall into two groups, King and Jester forming

the one, Heroine and her friend forming the other. And the two sets of questions and answers that follow in dovetail, may be thought of as proceeding each independently of the other

<sup>2</sup> 'Has resorted to trickery' (vañcanā-gadam), or 'has come here by a trick' (vañcanā-āgadam)

<sup>3</sup> Griffiths, i, p 10 b, speaks of dwarfs as favorite subjects of painting and sculpture. "Then, as now in India, they served to amuse persons of rank" Plates 29, 55, 85 — Concerning the inmates of the seraglio, see Sāhitya-darpana, § 81

<sup>4</sup> 'May go to my prison, entering by this same subterranean opening'



## ACT IV.

[Then enters the King with the Jester]

KING. Alas!

The summer's heat is very intense; <sup>1</sup> mighty is love; how pray is it to be borne? Yet that fawn-eyed girl, albeit in one and the same palace with me, is hard to reach, as fate will have it. 1

For,

In this world, by those who are under the power of the Flower-arrowed God alone, both these things indeed are very hard to bear, I think: the time that is made terrible by the intense sun, and separation from the beloved.<sup>2</sup> 2

JESTER. Some folks are harassed by Cupid, and others are wilted by the heat; but a chap of my stripe is neither harassed by Love nor wilted by the heat.

[Behind the stage]

A PARROT. Well, won't Polly tear out your top-knot by the roots — I guess! [4]

KING. [Laughing.] Man, was the pet parrot talking which was roaming about at will in the pleasure-grove?

JESTER. [Angrily.] Ah, you wretch of a bird, you'll be cat's meat next. [8]

[(The parrot again) behind the stage]

There's nothing I mightn't expect from the like of you<sup>3</sup> — if I hadn't a set of wings.<sup>4</sup> [10]

KING. Why! I believe it has flown. [To the Jester.]

The nights are of short duration and the days are waxing long. The round of the moon is broken<sup>5</sup> and the disk of the sun is unbroken. Why

<sup>1</sup> Gadhaar', i.e. gādhata-

<sup>2</sup> The thought of this stanza is repeated in different language at Bālar. v 25 and Viddh iv 6, as Dr Konow points out p 206

<sup>3</sup> 'Every thing (any thing) is deemed possible from the like of you' This speech,

iv 21<sup>0</sup>, seems also to come from the parrot For the ablative, see p 207 — Cp Viddh. p 20<sup>1</sup>

<sup>4</sup> "Set" seems to be used humorously, see note to iii 28<sup>4</sup>

<sup>5</sup> 'The moon attains diminution' — so that it yields less coolness, as I suppose

should not an arrangement whose course appears to be thus in summer days, — why should it not be broken, then, with knife-points?<sup>1</sup> 3

Moreover,<sup>2</sup> it is altogether to be praised<sup>3</sup> if it bring me a meeting with my beloved. For

At midday, the touch of sandal-paste; until twilight, moistened garments;<sup>4</sup> play in the bathing-pools until night-fall, in the evening, cool liquor,<sup>5</sup> and love's embraces in the last watch of a summer night;<sup>6</sup> these are the five arrows with which Cupid wins his victories: his other shafts are split and broken. 4

JESTER. Say not so. [Say rather:]

A blessing on the summer days, O friend, because<sup>7</sup> in them the betel<sup>8</sup> leaves are overlaid with a palish shimmer, and the areca nuts are delightful with the flavor of mango oil, and the sandal is made [still more] fragrant with powdered camphor. 5

KING. [Yes.] And thus too is pleasant about them:<sup>9</sup>

Flutes, tremulous as if with kōil notes,<sup>10</sup> are cooling to the ears; liquor with cold water is cooling to the mouth; a sweetheart with massive breasts anointed with sandal is cooling to the touch: for any one there is for the summer days an antidote that is altogether cooling. 6

And again:

In the graceful chaplet, an acacia bloom; near the breast, a necklace of sinduvāra berries; on the limbs, a moistened garment,<sup>11</sup> attached to the waist, a girdle with blue lotuses; on the two plantain-like arms,<sup>12</sup> bracelets of fresh lotus-roots: such is the apparel for [enamored] women that is

<sup>1</sup> Khandā is 'broken, incomplete,' or (of the moon) 'not full, gibbous', a-khandā is 'not incomplete,' 'complete' in form and perhaps also in power, khandiyai is 'be broken, cut, brought to nought.' The "knife-points" are congruous enough with "cut," hardly so with "arrangement."

<sup>2</sup> An adversative conjunction (kim tu?) would be much more appropriate here.

<sup>3</sup> 'It [the arrangement] is altogether (munam) to be praised' (glāḥ).

<sup>4</sup> Oil-amsam cp iv 7<sup>b</sup>

<sup>5</sup> Cp my note to i 22 and the lampoon there quoted.

<sup>6</sup> Cp Rāvana-vaḥa, ed Goldschmidt, xii. 13 — Jam kim pi = 'some, a little,' with nūvānam.

<sup>7</sup> The three long bahu-vrīṇas are "adje-

tives that contain reasons" — hetu-garbha-viṣeṣanāni.

<sup>8</sup> *Piper betle*, a perennial creeper, Roxburgh, p 58, 569. "The leaves are used as a wrapper for the little pellets of areca nut and lime which are extensively chewed in the East." The pellets are carried in boxes (cp iv 9<sup>10</sup>) commonly made of silver filigree. See Century Dic'y, under *betel* and *betel box* — Areca palm, Griffiths, fig 60.

<sup>9</sup> 'About them' (ettha), i e the summer days.

<sup>10</sup> 'Having kōil-notes and wavy' The "waviness" or tremolo effect that may be given to the music of the flute may be supposed to suggest liquidity and so coolness.

<sup>11</sup> Cp iv 4<sup>a</sup>

<sup>12</sup> Cp my note to ii 14<sup>b</sup>

likely to be prescribed<sup>1</sup> by the physician [who treats the disease] of love,<sup>2</sup> as the sole charm against the pains of the heat when the spring season melts into summer.<sup>3</sup>

JESTER. And I say, moreover :

Of women who at midday are anointed with smooth, thick, sandal-paste, who bathe the whole evening through,<sup>4</sup> who in the nights are besprinkled with drops of water that come from the punkahs, — of such, the Five-armed God accomplishes the enslavement.

KING. [Making as if he were recollecting something.]

For those, to whom is given complete union with a person lovely with the combination of garb and fresh beauty,<sup>5</sup> — for them the nights and days, though long, go by like a twinkling; and to whose sore-pained heart these [days]<sup>6</sup> bring not even to a small degree the delights of love, — for them the days give birth to [vain] wishes only and drag by as if they were each a month long.

[Addressing the Jester.] Is there any news about her?

JESTER. Yes, there is. Listen, old man! Here's a joke for you. [5] The subterranean passage that was made to Karpūra-mañjarī's prison, was discovered by the Queen. Then, with a pile of huge stones, she closed up the entrance to the passage so that no one could slip through.<sup>7</sup> [7]

Five chowry-holders, girls with names ending in *senā*, Anaṅga-senā, Kāma-senā, Kalñga-senā, Vasanta-senā, and Vibhrama-senā, with noisily brandished swords and shields in their hands, were appointed to keep guard over her prison on the east side. [8]

Five ladies in waiting, with names ending in *lekṣā*, Anaṅga-lekṣā, Chandana-lekṣā, Chitra-lekṣā, Mrgāṅka-lekṣā, and Vibhrama-lekṣā, with bows in their hands and arrows on the string, were set [to keep guard] on the south side. [9]

<sup>1</sup> 'To be offered or brought into service' — root *zi* + *upa*

<sup>2</sup> Or, 'by the Cupid-physician,' 'by Dr Cupid' But perhaps this would be too jocular for the King in his present mood "He's got it bad"

<sup>3</sup> 'At the going of the season of Madhu,' i.e. of the season of spring or vasanta. This consisted of the months March-April and April-May, whose older names were Madhu and Mādhava (see p. 314, or Whitney, JAOS. vi 414, and cp note to li 62). Vasanta is followed by grīṣma, 'summer,' but the text

does not show here how far the summer has progressed — This costume, at all events, is light.

<sup>4</sup> 'Possessing practised interval-less bathings in the evening'

<sup>5</sup> I take *ghaṭanā* as 'combination' — see OE And to *bhaṅgi* I assign the meaning 'Art und Weise sich zu kleiden' (= 'garb') given it by OE., s v., with a citation for it in that sense from our poet.

<sup>6</sup> Or, 'These burning days,' *santāvāpi*.

<sup>7</sup> 'The entrance was closed by the Queen making (kr) it hole-less.' See p. 320

Betel-box bearers,<sup>1</sup> girls with names ending in *mālā*, Kunda-mālā, Kāñchana-mālā, Bakula-mālā, Mañgala-mālā, and Māñkya-mālā, carrying lances in their hands, were stationed [to keep guard] on the west side. [10]

Bath-keepers, girls with names ending in *keli*, Anañga-keli, Barkara-keli.<sup>2</sup> Sundara-keli, Rāja-keli, and Kandarpa-keli, holding shields and swords, took their places<sup>3</sup> on the north side. [11]

And over [all] those, five reciters of witty sayings, girls with names ending in *vati*, Mandāravati, Tarañgavati, Kallolavati, Madirāvati, and Keli-vati, were appointed as overseers, each with a bright golden staff in her hand. [12]

KING. Well, well! that's the entire personnel of the Queen's apartments!

JESTER. Here's the Queen's friend, Sārañgikā, sent with some message from her. [14]

[Then enters Sārañgikā.] [15]

SĀRĀÑGIKĀ. Victory, victory to my lord! The Queen's message is that today the King must mount to the terrace of his pleasure-palace and inspect the preparations and accessories<sup>4</sup> for the great festival of the Deity of the Banyan.<sup>5</sup> [18]

KING. As the Queen directs!

[Exit the attendant.] [20]

[King and Jester step about, making as if they were ascending to the terrace. Then begins the *charchari*.] [22]

JESTER. Behold, these maidens,<sup>7</sup> richly adorned with pearls,<sup>8</sup> at the close of the dance but scantily attired, are sprinkling each other with

<sup>1</sup> The royal betel-box, umbrella, etc., were often borne by regularly appointed officers. See for example, in BR, the compounds of *tāmbūla*, and op note to iv 5<sup>a</sup>.

<sup>2</sup> See Zachariae, *Mañkhakopa*, Nachtrage.

<sup>3</sup> I suppose *ādhatā* (= *ārabdha*, H 2 138) means 'fasten fusa.'

<sup>4</sup> *Uvaarāna* seems to imply all this.

<sup>5</sup> The deity supposed to reside thereat during the *vañsa-sāvitrī-vrata*. The time of this observance is given as the full moon of *Jyāṣṭha* by the *Vratārka*. I have a lithographed edition of the *Vratārka*, Benares, 1931 (A D 1875); and its treatment of the matter begins on folio 121, reverse, line 11. — Or see *Nṛpaṇya-sūdhā*, II., folio 11 a. 3

— Or see Hemādri, *Chaturvarga-chintāmaṇi*, *Vratakhanda*, xxi, p 273<sup>1</sup>. — My pupil, Mr Albert Henry Allen of San Francisco, has prepared a well-digested account of this observance which will, I trust, be published in vol xxi of the *Journal of the American Oriental Society*, pages 53-66.

<sup>6</sup> The *carcani* is a peculiar dance (cp *Vikramorvaśi*, act iv), accompanied by various poses as mentioned in the next verse — Root *vis + pra*, in the sense of 'makes its début, begins, *geht los*'?

<sup>7</sup> Whom they see as they look down from the palace roof.

<sup>8</sup> 'Possessing pearly-ornament-accumulations.'

water which they take with jewelled cups from the jets of the shower-bath.

10

And here<sup>1</sup>

Circling around with charmingly-varied pose of hands and feet,<sup>2</sup> these two and thirty dancing-girls, — they tread their mazy rounds, their steps keeping time with the music.<sup>3</sup> In thy court is seen the "Staff-dance."<sup>4</sup> 11

With their shoulders and heads even,<sup>5</sup> with their arms and hands even, other maidens, each with clean-cut pose,<sup>6</sup> and ranged in two rows each facing the other, are rendering the *challi*-dance<sup>7</sup> and regulating its tempo by the beaten measure.<sup>8</sup> 12

Still others, quitting the jewelled cups, throw [direct] from the showering-machine the jets of water.<sup>9</sup> These — fair as Cupid's arrows, though consisting only of water<sup>10</sup> — fall on the person of friends [standing by]. 13

Here, coquettish girls, their bodies anointed with blackest collyrium,<sup>11</sup>

<sup>1</sup> The *Śaṅkha-Ratnakara*, Ānanda-Śrī-gama edition, in its *nartana*-chapter (vii), explains many of the technical terms that here follow. I am unable to go into the matter in detail, but give a few references to the book, whose title I cite as SR.

<sup>2</sup> I take *bandha* as pose in the nautch.

<sup>3</sup> 'Possessing steps (*pada*) that have followed the beats' (*tāla*), that is, 'the time or measure,' which was marked by clapping of hands, and perhaps also (as in iv. 17\*) by the rhythm of the song.

<sup>4</sup> The *rāsa* is a rustic dance like that of Kṛṣṇa with the herdswomen. See *Vishnu-purāṇa*, v 13 28, or Hall's *Wilson*, vol iv, p 324 f. — From SR I cite *danda-pakṣa*, vii 642, *danda-revāta*, vii. 651, *danda-pāda*, vii 711, 965, 1015, 1186.

What the "staff-dance" is I know not. Perhaps a dance in which the dancers were arranged in "columns" (cp iv 12, and *danda* as used at ii 9\*)? — I recently witnessed, as part of a light entertainment, a "cane-dance," in which a negro performer held a staff, and struck the floor rhythmically with it, in time with his feet. — Has it aught to do with the "staff-dancer" of the *Çatapatha-brāhmana*? see Eggeling, *Sacred Books of the East*, 44 417.

<sup>5</sup> *Sama* seems to be a technical term for

'in a natural position' *Svabhāvena sthito bhūmāu samah pādo* 'bhumkiyate, SR. vii 316. Konow cites *Nāṭya-śāstra*, x 13.

<sup>6</sup> OB defines *rakṣā* as 'correct pose of all the limbs in dancing' "Pose-clear," "with clean-cut poses," may be an *avyasī-bhāva*, or else an adjective with *caḥ*.

<sup>7</sup> SR, vii 1215, enumerates ten *rustro* dances. The first is *cālī*. It is "not too fast nor too slow" (in the *madhya-laya*), and is characterized by the "simultaneity" (*yāga-padya*) of the movement of the feet, thighs, waist, and arms. The same dance, performed quickly and with the dancers facing each other, is called *cālīvada*.

<sup>8</sup> 'The call, possessing a connection of *tāla* and tempo' that is, 'whose tempo is regulated by the *tāla*' (see above). The *layas* or tempo are fast, middling, and slow.

<sup>9</sup> 'Others throw jet-water by means of the *jantas*.' They don't use the cups, just mentioned at iv 10; but perhaps they put their fingers partly over the orifices of the *jantas* so as to make the water squirt directly on their playmates. See *muc*.

<sup>10</sup> 'These (*tāo* — so *dhārā*, 'jets'), having a beauty [as] of water-arrows of Cupid.' Konow cites *Viddh* iii 26.

<sup>11</sup> 'Possessing lampblack-collyrium-black-bodies.'

holding triple<sup>1</sup> bows, and adorned with tail-feathers of peacocks, are parading about as savage mountaineers,<sup>2</sup> [and so] making sport for the people. 14

Yet others, bearing in their hands offerings of human flesh, and terrible with their groans and shrieks and cries, and wearing the masks of night-wandering ogresses, are enacting a cemetery-scene 15

And one fawn-eyed girl, sounding the drum that makes you shudder,<sup>3</sup> and with the pleasant noise of a tambour, with her creeper-like arms alternately<sup>4</sup> swaying, has started to execute the performance of the *challi*. 16

Others are performing, as might a fay, a graceful dance in tempo,<sup>5</sup> with a jingling made by their bells, with the measure regulated by the tempo of vocal music,<sup>6</sup> and with the clear tinkle of anklets 17

Still others, their garments a-flutter by reason of their eagerness, intently playing the flutes, and setting the people a-laughing by their dark dress, recede, bow, and laugh. 18

[Enters *Sāraṅgikā*]

*SĀRAṅGIKĀ* [Looking before her.] Here is the King, who has come from the Emerald Seat<sup>7</sup> into the Plantain Arbor. — Well, I'll go to him and announce the Queen's message. [4] [*Approaches.*] Victory, victory to my lord! The Queen's message is: "This evening I will bring it about that you shall lead a new bride around<sup>8</sup> the nuptial fire" [7]

*JESTER.* But Lady! what means this shower of watermelons<sup>9</sup> from a clear sky?

*KING.* *Sāraṅgikā*, explain it all in full. [9]

*SĀRAṅGIKĀ.* You shall hear. On the fourteenth day,<sup>10</sup> just past, the

<sup>1</sup> "Triple" - made in three pieces?

<sup>2</sup> *Πολύβοι ἀγροφάγοι*, Ptolemy, vii 1. 64

<sup>3</sup> *SR* treats *hudukkā* at vi. 1072. Molesworth defines it as a small drum, shaped like an hourglass. It is held in the hand and rattled — Is not this the drum formed of the tops of two human skulls cut in bowl-shape and with skin stretched across the bowls, and set crown to crown? Clappers are fastened to it by thongs a few inches long, so that if you grasp the constricted part and twist the wrist, the clappers thump the membranes — See root *vad*.

<sup>4</sup> Contradicts *yāgapadya*, p 280, note 7

<sup>5</sup> 'Perform tempo-dance-grace'

<sup>6</sup> For *jantia*, see under *yantra*. — Cp note to iv 11<sup>b</sup>

<sup>7</sup> See page 264, note 1

<sup>8</sup> See root *nī-pari*

<sup>9</sup> Properly, 'white gourds,' the *Benincasa* *cerifera* of ru 24 — see note Cp p 206 end

<sup>10</sup> Of the bright fortnight of *Jyāsthā*, see p 216 Cp *Kādambarī*, p 128<sup>a</sup>, where the Queen goes to pay homage to *Çiva* "on the fourteenth day" of the month. *Gāurī* is *Çiva's* consort.

Queen had Bhāiravānanda make an image of Gāuri bejewelled with rubies and set it up. [11] And he, the master Magician, was consulted by the Queen, after she had begun the observances for its consecration, with regard to the matter of a reward for [him, as] her preceptor. And he replied: "If you absolutely must give a reward, then I suggest the following."<sup>1</sup> To which the Queen said, "As your Reverence directs." [16] And he continued and said: "There, in the Lāta country,<sup>2</sup> is a King named Chandasena. He has a daughter named Ghanasāra-mañjari.<sup>3</sup> She has been pointed out by the astrologers as destined to become the consort of an Emperor. [20] So the King must marry her, in order not only that the preceptor may not fail of his reward, but also that your husband may become an Emperor." [22] Then the Queen laughed and said, "As your Reverence directs." And I was sent to make the announcement. And the reward to the preceptor has been given. [25]

JESTER. [*Laughing.*] Here's an instance of that old saw, "Snake on your head — and the doctor away" (*or in some other country*).<sup>4</sup> The wedding is [set for] today and here, while Ghanasāra-mañjari is in the country of Lāta. [28]

KING. Have you never seen Bhāiravānanda show his magic power?<sup>5</sup>

SĀRAṅGIKĀ. [*Continuing her message.*] The Queen has had a sanctuary to Chāmundā<sup>6</sup> built at the foot of the banyan that stands in the middle of the pleasure-garden. [30] And Bhāiravānanda is going to meet the Queen there. And in the hall of state which is there situated and has just been put in readiness for it, the wedding is to take place. [*So saying, she steps about and exits*] [33]

KING. Man, I have a notion that this is all a blooming job of Bhāiravānanda. [34]

JESTER. That's a fact. Nobody but the moon — you'd better believe — can make the moonstone statue to ooze<sup>7</sup> or the [might-blooming] cephalikā to blossom profusely.<sup>8</sup> [36]

<sup>1</sup> Then let this [reward] be given.

<sup>2</sup> For Lāta, see p 214

<sup>3</sup> See iv 20<sup>11</sup> and note

<sup>4</sup> The proverb is discussed elaborately and interestingly by Fischel, Festgruss an Roth, p 116 Cp Bohtlingk, *Berichte der sikhaischen Gesellschaft*, 1894, xlv 7.

<sup>5</sup> For if you (the Jester) have, you know he can bring the bride here in a trice.

<sup>6</sup> Giva's consort, in a terrible form.

<sup>7</sup> The moonstone is a fabulous gem, supposed to ooze or deliquesce under the moon's rays cp, for example, *Kādambarī*, p 395<sup>2</sup>.

The "Thirty-two tales of the throne" are related by 32 heavenly nymphs who have been transformed into statues (putahkās) of moonstone see *Indische Studien*, xv 442, 204

<sup>8</sup> None but the Magician could bring all

[Enters the Magician] [37]

**BHĀIRAVĀNANDA.** Here is the Chāmundā idol serving to screen the [new] entrance which has been opened from the root of this banyan to the subterranean passage.<sup>1</sup> [*He stretches out his hand to it in worship,*] [saying to Chāmundā, or rather, saying of her:]

A dissolution of the universe<sup>2</sup> is her pleasure-house; the blood of the demons is her fiery draught; victorious is Kālī<sup>3</sup> as she quaffs it, in presence of Kāla,<sup>4</sup> from a goblet made of the skull of Parameshthin.<sup>5</sup> 19

[Enters (the sanctuary) and sits down] Not even yet is Karpūra-mañjarī [to be seen] coming out by the exit from the subterranean passage! [*Karpūra-mañjarī, in pantomime, makes an opening in the mouth of the passage, and enters*]

**KARPŪRA-MAÑJARĪ** Reverend Sir, I salute thee. [4]

**BHĀIRAVĀNANDA.** Mayst thou get a suitable husband Sit down right here

[Karpūra-mañjarī sits down] [7]

**BHĀIRAVĀNANDA.** [*To himself*] Not even yet does the Queen seem to be coming!<sup>6</sup>

[Enters the Queen] [10]

**QUEEN** [*Stepping about, and looking in front of her.*] Here is the exalted Chāmundā [*Pays homage to it Then looking about, she says.*] Karpūra-mañjarī here!<sup>7</sup> Well, what does this mean? [*To Bhāiravānanda*] I have this to tell you: I have made ready, before coming to you, all things needful for the wedding; but they are in my own apartments of the palace So I will get them and return to you. [18]

**BHĀIRAVĀNANDA.** Do so, my darling.

[The Queen takes a few steps about the stage, (as if she were) departing] [20]

this about, just as the moon is the only one able to make the cephalic bloom Konow cites *Viddh*, p 63<sup>4</sup>, 66<sup>1</sup> Cp 1 50, note 7

The stage-directions ought here to add, *ita muktāntāu*, 'Exeunt' [King and Jester] Cp p 221

<sup>1</sup> Here at the banyan-tree-root is the Chāmundā-idol, a cover of the [newly] opened-out entrance to the subterranean passage'

<sup>2</sup> That is, the scene of the dissolution etc., the expression is a little loose — For a classification and description of the various dissolutions of the universe, see *Vishnu-purāna*, book vi, chapters 3, 4, 5

<sup>3</sup> Or Chāmundā, Īva's consort, in a terrible form

<sup>4</sup> Death or Time, the Death-god or All-destroyer.

<sup>5</sup> From a goblet made of the skull of Brahman, whom Īva slew for his pride on the occasion of an "incidental" dissolution of the universe (*kalpa-ksaye*) as narrated in *Kathā-sarit-sāgara*, II 13

<sup>6</sup> Not even yet does the Queen come'

<sup>7</sup> See p 288, note 4

<sup>8</sup> The Queen does not actually leave the stage The stage continues to represent the shrine of Chāmundā, but the audience is re-



BHĀIRAVĀNANDA [To himself, laughing.] She's gone to search Karpūra-mañjarī's apartment! [Aloud.] Karpūra-mañjarī, my daughter, by way of the subterranean passage, not otherwise, and at a quick pace, do you go to your own apartment and stay there. — When the Queen comes back, you're to come back. [25]

[Karpūra-mañjarī does so]

QUEEN. Here is the prison-room. [27] [Enters and looks around.—To herself.] Well, I am surprised! <sup>1</sup> Karpūra-mañjarī here! It's somebody that looks very much like her! [Aloud.] Karpūra-mañjarī, my darling, how are you feeling? [Pretends to listen and repeats the imaginary reply.] <sup>2</sup> What's that you say, that you've just got a headache? [To herself.] Well then, I'll go back there [to my own apartments]. [Enters <sup>3</sup> and looks to one side and another.] Hallo, friends, be quick and take the things for the wedding and return [with me]. [39] [With these words, she steps about.] <sup>4</sup>

[Karpūra-mañjarī enters and sits just as before <sup>5</sup>] [41]

QUEEN. [Looking before her.] Karpūra-mañjarī here! <sup>6</sup>

BHĀIRAVĀNANDA. Vibhrama-lekhā, my darling, the things for the wedding have been brought? [44]

QUEEN. Certainly. But some ornaments which would be suitable for Ghanasāra-mañjarī have been forgotten. So I'll go back.

BHĀIRAVĀNANDA. Very well. [49]

[The Queen acts a little pantomime as if she were making an exit.] [49]

quired to imagine that it represents also at the same time, for a few minutes, as the action requires, first the shrine and the prison, and then the shrine and the Queen's apartments, and that it does so for two occasions, the first being for the action of iv 19<sup>21</sup>, and the second being for the action of iv 19<sup>22</sup>. See the Synoptic Analysis, p 221-2

<sup>1</sup> This phrase renders ae.

<sup>2</sup> Literally, 'in the air' This is a "dramatic phrase" (nāṭya-ukti) used to designate an imaginary reply which the actor is supposed to hear and to repeat for the benefit of the audience. The device is familiar to English readers from Douglas Jerrold's "Curtain Lectures." There the unhappy

Mr. Caudle's replies are regularly "in the air." See Sāhitya-darpana, no 426, or Monier Williams, Çak., p 96

<sup>3</sup> That is, the audience has to imagine that she enters her own palace-apartments.

<sup>4</sup> In order to indicate to the spectators that she is returning with her attendants from her private apartments to the shrine of Chāmundī.

<sup>5</sup> That is, while the Queen is delaying to get the things, the Heroine hastens back by the secret passage, arrives before the Queen, and so is discovered seated in the sanctuary, just as she was when the Queen (supposedly) left her at iv. 19<sup>21</sup>.

<sup>6</sup> In the sanctuary, to which the Queen is now supposed to have returned.

BHĀIRAVĀNANDA. Karpūra-mañjarī, my daughter, do just as you did before.<sup>1</sup> [50]

[Exit Karpūra-mañjarī] [51]

QUEEN. [*Pretending in pantomime to enter the prison-room, and seeing Karpūra-mañjarī*] Well, well, I am nonplussed<sup>2</sup> by the resemblance<sup>1</sup> [*To herself.*] It's the magic car of the master Magician, which moves about through the air or through walls,<sup>3</sup> that brought her here<sup>1</sup> [55] [*Aloud*]<sup>4</sup> Friends, take each of you what I told you to take and come along back with me. [57] [*She enacts a little pantomime as if she had (come back and) entered the sanctuary of Ohāmundā and espied her (Karpūra-mañjarī)*] Oh, what a resemblance<sup>1</sup> [59]

BHĀIRAVĀNANDA. Sit down, O Queen. The King also has just arrived. [60]

[Then enters the King, with the Jester, and Kuraṅgikā]

BHĀIRAVĀNANDA. Place, place for the King! [62]

[All sit down in due order]

KING. She is, in embodied form, a paragon of the Dolphin-bannered God; she is a transformed bow-staff of the wild mountaineer "Passion", she is the light of the full moon, abroad by day.<sup>5</sup> [64]

And again:

She is the casket for the rubies of a host of excellences; a jewelled doll. Likewise, as she wanders about, she is the flowery beauty of spring. [66]

Moreover:

If<sup>6</sup> the beauty<sup>7</sup> of this maiden's form, which is the ensign of her conquest of the world, comes—in whatever way<sup>8</sup>—within range of a man's eyes, then there takes up his abode in that man's bewildered<sup>9</sup> heart the

<sup>1</sup> Namely, as at iv 18<sup>th</sup>-41

<sup>2</sup> Molesworth gives this very meaning for the Marāṭhī nadanaw, Prākṛit nad

<sup>3</sup> 'Without hindrance or obstruction'—from gravity, walls, or the like Cp note to 1 34<sup>th</sup>

<sup>4</sup> Between iv 18<sup>th</sup> and iv 19<sup>th</sup> the Queen is supposed to go from the prison-room to her own apartments

<sup>5</sup> See additional note, p 289

<sup>6</sup> 'To the range of whose eyes beauty goes, in the heart of that [man] Cupid dwells'

<sup>7</sup> I would assign to rehā here and at 11 41<sup>st</sup> the meaning 'beauty' The verb reh means 'is lovely, rājate,' in Hāla, no 308, cp. H 4 100 — Molesworth defines Marāṭhī rekhalā (from rekhanem, from Skt rekha, 'line') as 'neat, comely, pretty'—But it may be that two words of quite diverse origin have flowed together in the Prākṛit rehā See additional note, p 289

<sup>8</sup> Jaha taha, as a phrase

<sup>9</sup> I take vicitte as = Skt. vi-citte, 'beginnings', not vicitre Cp note to 11 40<sup>th</sup>

Dolphin-bannered God, his bow-staff bent almost double with the arrows on the string.<sup>1</sup> 20

JESTER. [*Aside, to the King.*<sup>2</sup>] You have made the old saw come true, "Can't trust a boat even when it's touched the shore."<sup>3</sup> Now just cork up! [4]

QUEEN. [*To Kuraṅgikā.*] Kuraṅgikā, do you arrange the wedding costume for the King; and let Sāraṅgikā arrange it for Ghanasāra mañjarī.<sup>4</sup> [6]

[*Thereupon both busy themselves in pantomime about the wedding of the two.*] [7]

BHĀIRAVĀNANDA. We must summon a preceptor.<sup>5</sup>

QUEEN. Here stands the crest-jewel of all learned Brahmins, my husband's Preceptor, the worthy Kapinjala. So let him start the sacred fire. [10]

JESTER. Here I am and ready! Say, man, now I'll tie a knot in your upper garment.<sup>6</sup> With your hand take the hand of—Karpūra-mañjarī! [13]

[*The Queen utters an exclamation of surprise and looks on with a touch of despondency*]

BHĀIRAVĀNANDA. [Well, O King], you have lost your head!<sup>7</sup> for Ghanasāra-mañjarī is only another name for Karpūra-mañjarī.<sup>8</sup> [16]

KING. [*Taking her hand.*]

The prickles that are on the lovely fruits of the gourd-melon,<sup>9</sup> and on

<sup>1</sup> Valaia, 'bent almost into a circle' — cp. n. 34 — For pañkhā, see n. 34 note

<sup>2</sup> For the "dramatic phrase," see Sahitya-darpana, no. 426

<sup>3</sup> Here you are, in plain sight of the goal of your wishes, like a boat that has crossed the water and reached the farther shore. And yet you persist in this sentimental gush (iv. 19<sup>14</sup>–iv. 20) I can't trust you — Root *gvas*, passive, impersonal, with locative

<sup>4</sup> The Queen, on entering, iv. 19<sup>12</sup>, expects to find the "Ghanasāra-mañjarī," whom (at iv. 18<sup>7</sup>) she had promised as a new consort for the King. Instead, she finds the Heroine, iv. 19<sup>14</sup>. Hurrying to the prison, she finds (iv. 19<sup>20</sup>) there also the Heroine. Or is the Heroine's double, so like her (iv. 19<sup>20</sup>) as to deceive the Queen's eyes? She will rather trust her ears, and so elicits a reply from the prisoner (iv. 19<sup>24</sup>) and recognizes by her voice that she is certainly the Heroine. On her return to the sanctuary,

she finds (iv. 19<sup>28</sup>, for the third time) again the Heroine. Her second visit to the prison (and fourth finding of the Heroine) suggests the suspicion, iv. 19<sup>28</sup>, of supernatural means of communication between the two places. And yet, on her second return, iv. 19<sup>28</sup>, it may be, after all, a resemblance! — Her perplexities are still unsolved when she bids Sāraṅgikā, at iv. 20<sup>6</sup>, to array the bride, they reach their climax at iv. 20<sup>7</sup>, and give place to unpleasant certainty upon the utterance of the Jester's last word at iv. 20<sup>13</sup>

<sup>5</sup> To conduct the nuptial ceremony

<sup>6</sup> The symbolical wedding-knot, p. 283

<sup>7</sup> You are forgetting yourself extremely!

Cp. Molesworth, sv. bhūṣanem, 'become infatuated, lose one's understanding (by drinking, through riches, honors, love, etc.)'

Even the King is still in the dark about the identity of the new bride!

<sup>8</sup> See p. 251, n. 6 ghanasāra = karpūra

<sup>9</sup> The whole stanza is simply a variation

the rows of leaf-petals that contain the ketaka-bloom,<sup>1</sup>—the touch of thee, fair maid, assuredly hath transferred these to my limbs as a thick-set mass of bristling down.<sup>2</sup> 21

JESTER. Come, man, let the circumambulations<sup>3</sup> be performed and the parched grain be thrown into the fire.

[*The King acts as if he were doing all this. The Heroine stands abashed. The King, having brought the wedding ceremony to an end, in happy mood,<sup>4</sup> saluting all in fitting manner, takes his seat as an Emperor*] [4]

[*Behind the stage*]

A BARD. May the wedding feast bring delight to the King!

The lovely gourd-melon,<sup>5</sup> the fresh young bread-fruit,<sup>6</sup> the coral trees,<sup>7</sup> the stalks of the lotus-blossoms,<sup>8</sup> the bloom of the ketaka besides,—I fancy that thy person must have taken to itself by force the qualities [of these plants, because] over all thy limbs appear such horripilations, like unto prickles that one could see and touch.<sup>9</sup> 22

of a theme which we have heard—see iii. 24 and the notes, and iv 22<sup>a</sup>. For the gourd-melon in particular, see note to iii 24<sup>a</sup>.—As to horripilation, see note to ii 46<sup>a</sup>.

<sup>1</sup> Concerning odor etc of the ketaka or screw-pine, see note to ii 6<sup>a</sup>. The leaves, says Roxburgh, p 707, are closely imbricated in three spiral rows, very smooth and glossy, margins and back armed with very fine spines . . . The female flowers have no other calyx than the termination of the three rows of leaves. The text is in good accord with this fact.—Kālidāsa speaks of "ketaki-needles," *Rju-sāmhāra*, ii 23

<sup>2</sup> As a thick-set horripilation-shoot-range.—It may be that *aṅkura* is to be taken as 'hair' rather than as 'shoot,' although both amount to the same thing here. As for *ālī*, I despair of finding a fit English word for it, see my note to iii. 26<sup>a</sup>. Perhaps the word *range*, considering its scope, is as good as any.

<sup>3</sup> The groom leads the bride thrice sun-wise around the nuptial fire. See my Sanskrit Reader, p. 400

<sup>4</sup> Molesworth gives 'joy, delight, gratification' for *utsāha*. cp BR v 1168

<sup>5</sup> Already mentioned twice iii. 24<sup>a</sup> (see note) and iv 21<sup>a</sup>.

<sup>6</sup> The *Artocarpus integrifolia* or jack-fruit see Roxburgh, p 633. For pictures, see Century Dic'y, s.v. bread-fruit, or H W Cave's Picturesque Ceylon, volume "Colombo," p 52, and plate xxx, a beautiful one. In Ceylon, Cave has counted as many as 80 fruits on one tree, some weighing 40-50 pounds each. They are pale green with granulated surfaces. Other species of *Artocarpus*, the *hirsuta* and the *echinata*, have, as their names imply, very spinous fruits

<sup>7</sup> The *Erythrina indica* see Roxburgh (p 541), who mentions other spinous species. The bark of its younger branches is armed with small black sharp prickles. The tree or shrub is used for hedges and is largely employed to support the black pepper vine. See Century Dic'y, under *Erythrina*.

<sup>8</sup> The *kamala* is the blossom of the *Nelumbium speciosum*. "Flowers large, and beautiful beyond description," says Roxburgh, p 450. There are two varieties, one with rose-colored flowers, and one with perfectly white flowers. Danda here evidently means the peduncles. These "are armed with small inoffensive prickles." Cp Sprüche, 2988, 6432, 2250.—Beautiful pictures of lotuses, Griffiths, figs 61-63

<sup>9</sup> I suspect in thy body [this] collection

BHĀIRAVĀNANDA. Is there anything else that you would wish done?

KING. Is there anything I could wish better even than this? For

The Queen, although she now has a rival in my affections,<sup>1</sup> is not angry; I have obtained a maiden who has a face like the full moon's orb and who awakens my passion to new life; and I have attained to the rank of Emperor!<sup>2</sup> What else could one ask for? By thy favor I have gained all that men think worth the having.<sup>3</sup> 23

Yet for this would I pray :

[Words of Bharata.<sup>4</sup>]

May the forest-fire of Poverty, which day after day gleams far and wide, which brings to naught all the excellences of men of learning,<sup>5</sup> be quenched by the rain of the sidelong glances of Fortune ! 24

[Thereupon, exeunt omnes.]

[End of the Fourth Act.]

of qualities [to have been] attained by force; such humiliations, under the semblance of evident and touched prickles, are coming out, continually appearing'—

Phuḍa, 'open, manifest, clear to the senses, palpable' I take it as coördinate with putṭha.—Mellanti, 'are let loose, shoot out,' equivalent to mucyante.—Perhaps mucuḷlāsā is 'uninterruptedly arising.'

The whole verse repeats the substance of III. 24 and IV. 21—see the notes.

<sup>1</sup> 'The Queen, in the position of rival wife, is not angry.'

<sup>2</sup> 'The rank of Emperor has come to pass.'

<sup>3</sup> 'All that which is obtained among mankind.'

<sup>4</sup> The author of the famous Nāṭya-śāstra: see Lévi, Théâtre, p. 297 etc. Cp the close of the Çakuntalā, of the Mālavikā (2d ed. Pandit, p. 162<sup>11</sup>), of the Urvāṣī (ed Kala, 1898, p. 146<sup>10</sup>), and of the Ratnāvalī (ed. Cappeller, p. 329<sup>9</sup>).

<sup>5</sup> Sanskrit books make frequent allusion to the poverty of men of learning. Fortune has no fondness for them.—Sprüche, 2570. See also 6482, 2081. The enmity (vāra, virodha) between the Goddess of Fortune (Çrī) and the Goddess of Learning (Sarasvatī) is proverbial. Sprüche, 4086, 8941.



## Additional Notes.

ii 6<sup>23</sup> — Swing festival of Gāuri see Hemādri (1200 A.D.), ed. Bibl. Ind., ii 2, p 468, quoting *Devī-purāṇa*, āndole dolayet (*Devīm*), *Niraya-sindhu*, Benares, 1875, i, folio 2a, 6 (ibidem, 5a, 1, swinging of *Lakshmi*), *Vratārka*, Benares, 1875, folio 15a, 11, *Dharma-sindhu*, Bombay, 1888, p 81 end (the festival lasts to the end of the month, *māsa-paryanta*) For āndolana-vidhi, Hemādri, i c, p 745 f

ii 41<sup>9</sup>, 50<sup>2</sup>. — The "appointment" here mentioned would seem to have been arranged by Vichakshana with the Jester during or before the scene between King and Porteress, ii. 6<sup>1</sup> The interval is "long" to the King, ii. 6<sup>2</sup> cp ii 6<sup>15</sup> To this arrangement, perhaps, the *saccam edam* of ii. 6<sup>4</sup> refers. At ii. 41<sup>2</sup> the Jester gives the King to understand, if only in the vaguest way, that he is to meet the Heroine I think the clandestine meeting which results from this appointment must take place in the night of the evening with which act ii closes, since the meeting was then "at hand." It cannot be the meeting of act iii, which is some 40 days later And the *agoka* scene involves no "meeting" — In this clandestine meeting, finally, we may see the occasion of the culmination of the Queen's jealousy and of her imprisoning the Heroine

ii 26 — Dr Konow writes me that he now renders this stanza as follows Als ein Schmuck für die Weltgegendfrauen, ohne (d h verschieden von) Safran und ohne Sandel, als eine Zierde für den Erdenrund, ohne Arm- und Ohren-ringe, als eine Waffe des Liebesgottes, die von Sosana und Mohana

verschieden ist (die nicht versiegt und nicht bethört), werden die Mondstrahlen angehaucht — That is, he takes the three nouns substantive at the end of a, b, c, as in apposition with *āvala*

iii 27 — "Some reference should be made to the profusion of jewelled ornaments of goldsmiths' work everywhere displayed. Strings of pearls and precious stones are hung on houses, doorways, and canopy-pillars, and worn by men and women. Hindu poetry constantly speaks of them as festive decorations of towns and houses, till it is not surprising that conventionalized jewelry should come to be a regular element of painted and carved architectural ornament (plates 6, 10, and 18)" — Griffiths, i, p 18 a

iv. 19<sup>24</sup>. — Konow writes me that these two passages seem to have been originally metrical [such was my own opinion], but that he has not been able to restore the verses

iv 20 — Since my note on *rehā* was written, I find that Dr Konow has altered the electroplate of p 158 and set up two articles *rehā* — He doubts my interpretation of *vicitra*

iv 20<sup>12</sup> — A symbolical tying together of the ends of the sari-like garments of bride and groom is doubtless here intended Dr Konow refers me to *Winternitz, das altindische Hochzeits-rituell*, Vienna, 1892, where similar customs are cited — see pages 60, 64, 49 The like still obtain in Southern India see J F Kearn's, *Marriage Ceremonies*, etc., Madras, 1868, p 40, 57. Cp also G A Grierson, *Bihar Peasant Life*, § 1331, 1337